TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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ELOY CROWELL.

Anna Held told a reporter how she takes bran baths the other day, and he wrote of it in detail as though it were a wonderful operation.

But American girls have been taking bran baths for years, and there are few bathrooms in this country that have not a "bran bag" among their furnishings.

It is an old-fashioned Yankee fad and isn't a bit French, although this reporter wrote of it as though it were some new and special importation from Paris.

And this in spite of the fact that every paper on Park Row boasts its "complexion editor" nowadays. Evidently the reporters do not read the burning columns devoted to freckles and enlarged pores.

I wonder if it is really true that Paderewski has lost the use of two of his fingers.

So many stories get about nowadays to which no credence can be attached that one waits for further confirmation of most reports.

But if it is true, it is only another cruel blow that fate has dealt this mystical musical genius over whose music we wept and laughed at his will.

Paderewski's sad life and love and the illness of his boy made a story that teemed with pathos. The glory of his genius seemed given him as a compensation for all that life had taken from him.

His last affliction, if it is a truth, is the cruelest of all.

A TIP FOR THE MANSFIELD BABY.

When you grow up to be a Football Man—
For, I presume, of course you'll go to college
And learn with boxing gloves the air to fan
Besides a heap of ordinary knowledge—
You'll hear a lot of things about your dad:
The hits that wreathed the laurels on his forehead,
And also other little ways he had
When critics wrote things that he thought were horrid.
Perhaps you'll choose to be an actor, too,
Or join some other dignified profession,
Aiming forever for a purpose true,
Striving unfalt'ringly for the goal Progression;
Friends will advise, and as their words you scan,
Will tell you many a tale that is a whopper;
But take a hint from me, my little man:
Whate'er you do don't try to manage popper!

And, by the way, the Mansfield Baby is getting lots of free advertising. Already it has had its picture in the paper; not its real picture, of course, but diagrams by Jessie Wood that would make any self-respecting baby weep.

Richard Mansfield has always been one of the actors who resented most fiercely the intrusion of newspapers into his personal affairs, and I can imagine his feelings when he realizes that even his baby must be "written up" in cold print before it is a month old.

Thank goodness, it hasn't been criticised yet!

But the Denial editor has already been at work in its behalf.

It was at first announced that its proud papa had signified his intention to make the boy an actor. And then followed a denial. No, he would not make him an actor.

And I don't think he will.

J. Aldrich Libbey caught half a bushel of crabs behind the scenes the other evening during a performance of Pinafore on the boat theatre at Pleasure Bay.

This is not a yarn, but a simple truth, for I saw the crabs and ate some of them afterward at the Hotel Avenel, where they were cooked in time for supper.

If the Pinafore combination is here next Summer I am sure that Manager Grau will be overwhelmed with applications for parts. Just imagine being able to sing a part in an opera and be swept by Shrewsbury breezes at the same time!

Think of leaving the stage after thunders of applause to find a nice fat crab tugging at the line that you left hanging out of your dressing-room!

All of the cast in Pinafore are having the best time of their lives. One of the sisters and cousins fell into the water the other night as she was landing from the boat that comes alongside; but she was fished out laughing, and didn't mind it a bit.

One of the hits of the piece is a clever illusion that I hate to give away, but I must, because they tried to fool me about it.

Dick Deadeye is thrown overboard in the last act, and of course he is thrown into the bay. And the audience, of course, shrieks with laughter, as audiences will when a man sits on a tack or suffers some misfortune which strikes everyone as funny.

Only in this case it isn't really Dick Deadeye, as they fondly think, but a dummy so cleverly gotten up and so skillfully manipulated that one would never believe the actor was not getting a ducking.

I saw Wilton Lackaye at supper after the performance, looking as though he were enjoying himself hugely.

He is one of the actors who will have to bant if he wants to play parts that do not lend themselves to a preponderance of too, too solid flesh.

Success and fat seem to be inseparable. And an abundance of "awm bwam pwam," as Francis Wilson calls it, is quite as fatal to the masculine star as to the leading lady.

A horse took an apple from an Italian's fruit stand one hot day last week, and in another moment the owner of the stand had drawn a knife and buried it to the hilt in the poor animal's face.

A Brooklyn dentist actually attempted to bury his dog alive the other day, pushing the dog into a hole in the garden and holding it down with his foot while he shoved the earth upon it.

And another creature dignified by the name of man cut a dog's tail off just for sport. Think of it!

The S. P. C. A. is after them all, and I only hope that they will be punished to the full extent of the law. The only trouble is, there is no punishment severe enough for any person who could so brutally treat dumb animals as these men did.

A man who would do any of these things must have a nature so brutal and cruel that the whipping post of Delaware would be the fitting place for an expiation of his crime.

And now they saw Maude Adams is going to do Juliet.

I am one of the lady's warmest admirers, but I confess I cannot imagine her as Juliet.

Her charm is so entirely a matter of intellect, and Juliet was anything but intellectual, I should judge.

Still, Juliet was, above all, a girl, and Miss Adams has given us some of the very girliest of girls that ever stepped on the stage.

And she has managed to do it without a muslin gown and blue ribbons, which is a feat in itself. Perhaps she will make an ideal Juliet.

Everything she has done so far has added another link to the chain of her success, and perhaps she will give us a new Juliet—the Juliet we have been waiting for, with the youth and beauty of Anderson, the girlishness of Marlowe, the warmth of Neilson, and the ingenuousness of—well, let me see——

Why, of Maude Adams, of course!

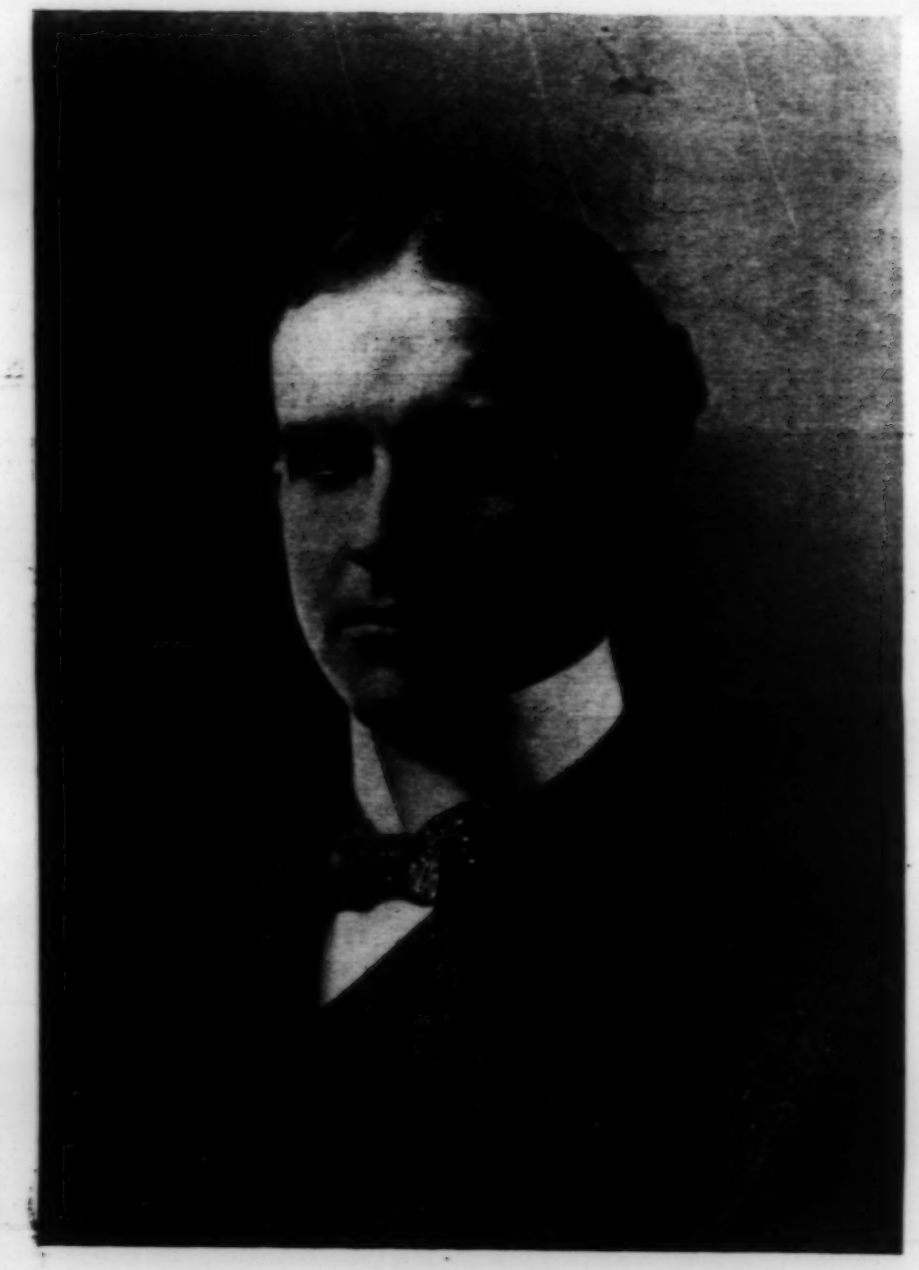
THE MATINEE GIRL.

FLOY CROWELL.

Floy Crowell was born in Cleveland, Ohio. Her father was a well-known real estate broker of that city. It was with some difficulty that she prevailed upon her parents to allow her to go upon the stage, although she had been much in demand as a reader, having recited for charities since her earliest childhood. Her first experience was in a small town in Iowa, where she played for ten months in a stock company, under protection and guidance of her mother. She played over thirty leading parts in that time, ranging in variation from Marjorie in The Rough Diamond to Lady Audley and Isabel. To do this with any satisfaction to the public was remarkable, as she was but a short-skirted, inexperienced school girl at the time. The company gave three performances a week, and her personal success was of artistic value to herself and financial benefit to her manager.

The next season found her in the New England States, where she became a great favorite, her name becoming a household word. Since then she has been successful with her own companies, and has also made an impression in the part of Clyde Harrod in Charles E. Callahan's play, The Romance of Coon Hollow, receiving the kindest mention from the New York critics for her natural and strong characterization.

She was quite successful last season as Claire in The Ironmaster and as Ruth Hope in The Wages of Sin. The portrait of Miss Crowell, printed on the first page of this issue, is taken from her latest photograph by Beatrice Tonneson, of Chicago.



FRANK R. MILLS.

LITT SECURES THE CLUB BABY.

Jacob Litt has purchased the American rights to The Club Baby, a comedy by Laurence Sterner and Edward Knoblauch, which was a decided success when produced by Lionel Brough at the Avenue Theatre, London, last season. Mr. Litt's representative, A. W. Dingwall, told a MIRROR man that, while matters were not definitely settled, the comedy would probably have its first production some time next season, at a theatre in this city.

FRANK R. MILLS IN LONDON.

Frank R. Mills, an excellent likeness of whom appears upon this page, made a most favorable impression in London in the recent production of The Heart of Maryland at the Adelphi Theatre in that city. His success in this melodrama was more than equaled by his later appearance at the London Garrick as the acrobat in Sue, during the brief engagement of Annie Russell in Bret Harte's play. Mr. Mills made a series of successes last season in this city as a member of the Lyceum Theatre Stock company.

ENGAGEMENTS.

George E. Murphy, for the third season in his original part, the Hon. Bertie Broomhead, in When London Sleeps.

Thomas A. Russell, with Ferris Hartman in The Purser.

Bozie Stevens, for soubrettes and specialty with the James Durkin Stock company.

Trixie Wade, with Mathews and Bulger for a French dialect role in By the Sad Sea Waves.

Beth Sommerville, for the Bennett-Moulton company.

Frank Worthing, with Annie Russell as leading man, having been released from Viola Allen's company for this engagement.

H. Stanley Davies, for The Commodore.

For A Texas Steer, A. R. Wilber, manager: Katie Putnam, Will H. Bray, Herbert E. Sears, William F. Walcott, Charles H. Stevens, Gustave Neaville, Frank A. Girard, Ben R. Cook, Harry C. West, William H. Schraut, H. B. Emery, the Bison City Quartette, Zelda Paldi, Florence Gerald, and Genevieve Daly.

Mr. and Mrs. H. E. Newell (Minerva Niblo), for the Van Dyke and Eaton company.

George Davis, Rawson and Baisley, and Mlle. Lourette, for A Cheerful Idiot.

Clara Everett, with A. M. Palmer for Claire and That Man.

Adolph Jackson, with Smyth and Rice for The Man from Mexico.

Bertha Welby and Baby Welby, for The Hearthstone.

Charlotte Crane, for Shenandoah.

Frank Dayton, re-engaged for In Old Kentucky.

Carrie Behr and Charles Harbury, for Mistakes Will Happen.

Ethel Jackson, late of the chorus at the Savoy Theatre, London, for the title-role in Little Miss Nobody.

James L. Carhart, for first old men with Robert B. Mantell. Mr. Carhart has a fine record as a legitimate actor in the support of Booth, Clara Morris, Mrs. Langtry, and many other stars of note.

Dorothy Drew has signed with J. P. Cotton for George W. Monroe's new comedy, Her Majesty the Cook.

For the Cameron Clemens company, Arnold Wolford, manager: Cameron Clemens, Frederick Ormonde, Billy Marble, Bert Gagnon, W. G. Marble, James O'Leary, H. D. Crosby, J. Eugene Hall, Mamie Sheridan Wolford, Edith Pollock, Ella Marble, Nellie Ormonde, Mae Sailor, and Baby Beatrice, opening Sept. 3.

Dorothy Sherrod, by Tim Murphy, for a leading role in The Carpetbagger.

Matt Woodward, for Hotel Topsy-Turvy.

W. W. Barron, with De Wolf Hopper.

Carrie and Edith Merrilees, of the original Sisters Merrilees, with the Liebler company, for The Christian. Jessie, the third of the Merrilees trio, for principal soubrette in Little Miss Nobody.

GOSSIP.

A. H. Westfall, who has been doing the press work for Pawnee Bill's Wild West, retired June 6 to manage McSorley's Twins for W. B. McCallum. He was succeeded by J. M. J. Kane, formerly with the Walter L. Main Shows.

There has just been placed upon the walls of Jacob Litt's office an extremely handsome frame of photographs of the Shenandoah company.

Alice, daughter of Samuel H. Friedlander, and Emanuel Hiram Lauer were married in San Francisco on Aug. 8.

J. A. Darnaby, for the past six years connected with the business staff of Buffalo Bill's Wild West, has resigned his position to manage a new theatre in the South.

Alvin W. Jack has assumed the management of the Armory Opera House at Monroe, Mich., succeeding the late Captain John M. Gutman, who died at Chickamauga last month.

Emelie Everett called last week at THE MIRROR office. She was on her way to Toledo to rehearse for Trilby and Rachel McCreery in Held by the Enemy, with Lorin J. Howard.

Grace Whitelaw, after studying in Italy, will soon make her professional debut as a member of the Castle Square Opera company. Gertrude Quinlan will reappear with this company.

Frank E. Morse arrived in town Aug. 10, and will go in advance of Belle Archer in A Contented Woman.

Miriam Nesbitt, after a Summer in Illinois, is visiting in St. Louis. She will return to New York on Sept. 1 to rehearse with James K. Hackett.

A novel and sensational scene is to be introduced in the fourth act of Devil's Island, which James H. Wallick will produce at the Fourteenth Street Theatre, Aug. 29. The scene shows an open sea with Devil's Island in the foreground. The stage is darkened, a storm arises, and the island, which is really a coral reef, slowly sinks. Then there is seen a large steam yacht, a press boat, coming head on, and showing a strong search light. The yacht rescues Captain Dreyfus from his steel cage just before the island sinks beneath the angry waves.

Tim Murphy is preparing actively for the production of The Carpetbagger. He will try the comedy out of town early in September, and later on will present it in this city.

Frank Oakes Rose left last week for San Francisco, where he will direct a very elaborate production of Pain's fireworks spectacle, The Fall of Manila.

The Romany Rye will be produced by the Cameron Clemens company the coming season. Manager Arnold Wolford, of the company, having secured the play on royalty.

Melville Raphun was called suddenly to his home in Philadelphia last week, where his father died on Aug. 7, after a brief illness.

Manager Charles W. Burrill, of the Burrill Comedy company, is in town making arrangements for the regular season, which will open Sept. 26. Mr. Burrill closed a successful Summer season at St. John, N. B., July 29.

The company to present A Bachelor's Honeymoon is now complete. The cast will be headed by George F. Nash. Jack S. Sanford will be business-manager in advance. H. S. Taylor is booking the tour.

David Perkins Ward and Lela Pearl O'Neal were married on Aug. 8 at Kokomo, Ind.

Edna Aug, who will forsake vaudeville to appear in Hotel Topsy-Turvy, has been visiting at her home in Cincinnati.

Maurice Barrymore and Mary Hampton will be featured by Jacob Litt in his Shenandoah company next season.

Elroy's Stock company will open on Aug. 22 at Elizabeth, N. J. The tour will be through Pennsylvania, New York, New Jersey, Delaware, Connecticut, Massachusetts, and Maine. The company engaged includes J. Harvey Cook, William R. Daly, George H. Ricketts, Frederick De Vere, Irving Walton, Charles N. Greene, Robert H. Hains, W. S. Wilson, Harry Wesley, Frederick S. Brighton, Grant Laferty, Wesley Barney, Lottie Church, Lola Monisse, Millie Mayborn, and Marie Casmere. Edwin Elroy, manager; H. W. Taylor, business-manager. The plays presented will be: The White Squadron, Land of the Midnight Sun, Midnight Alarm, A Union Soldier, The District Fair, The Police Patrol, for all of which Mr. Elroy holds the exclusive rights.

Mrs. Will A. Junker, wife of the manager of Scott's Minstrels, is at her home, Hot Springs, Ark., recovering from a severe surgical operation.

H. Stanley Lewis was initiated last week by Olean, N. Y., Lodge 273, Knights of Pythias.

Gertrude Bennett gave a dramatic recital last week at Richfield Springs, with brilliant success.

Agnes Herndon will open her season Sept. 5, at Pottsville, Pa., under management of Aubrey Mittenthal. Her repertoire will include Oliver Twist and Leah the Forsaken. She will continue to play La Belle Marie, The Sunny South, A Wife's Honor, and Saved from the Flames. Miss Herndon's husband, Albert A. Andrus, will be her leading man.

Mr. and Mrs. Charles R. Gilbert (Argyle Gilbert) arrived in town last Wednesday, after an extended pleasure trip along the Eastern coast, visiting Atlantic City, Old Point Comfort, Virginia Beach and other resorts.

George D. Davis, of New York, and May Belle, of Chicago, were married on Aug. 11 at Newark, N. J.

Rehearsals of The Meddler have begun at Wallack's and of The French Maid at the Herald Square.

Mr. and Mrs. Frank McKee (Isabelle Coe) arrived last Tuesday from Europe. F. Ziegfeld, Jr., returned on the same day.

Ella Wilson has received a new Cuban war play, The Hope of Cuba, the work of A. K. Hyerlove, of San Francisco, now stationed with his regiment at Chickamauga Park, Ga. Miss Wilson may star in the play next season.

IN OTHER CITIES.

SAN FRANCISCO.

The grand opera season opened 1 at the Tivoli, and everything else in town is dwarfed from an artistic point of view. Business has been enormous, and Manager Leahy wears a self satisfied smile. George Lask, too, takes pride in the thought that he is stage-manager for such a noble aggregation of talent. Aida and Lucia were the first week's attractions. In the first named opera Rhys Thomas appeared as Radames, Signor G. S. Wanrell as Ramfis, Maurice de Vries as Amonasro, William H. West as the King of Egypt, Marie Brandis as Aida, and Mary Linck as Amneris. With such a cast the success of the opera was insured. The prima donna sings in German and is very dramatic in style. In the Nile scene she rose to great heights, and her duo with De Vries was most effective. The trio and first duo were so good that the artists were repeatedly recalled. Miss Linck's contralto was much admired. She showed, too, that she is an excellent actress, evincing in the final scene with Radamas an intensity of emotion that caught her audience. Mr. Thomas showed that he had not lost his art; his "Celeste Aide" was always good for an encore. De Vries was received as an old favorite; his fine, expressive baritone gave much pleasure. Signor Wanrell is possessed of a powerful basso that he uses to advantage. Billy Lichter and Edgardo Zerni. Fraulein Lichter West, promoted from comic opera, was well received as Pharaoh. Lucia introduced us to Anna took the title-role. She is possessed of a sweet, bird-like voice of wonderful flexibility. She takes runs and trills with perfect ease. Lacking the dramatic style of Marie Brandis, she was a sweet Lucia, pleasing her audience to the full. Zerni was Lord Edgar. He, too, is a new acquisition to the coast, hailing from Milan. His phrasing and enunciation are particularly good, but his otherwise fine voice is marred by a pronounced vibrato. The climate, too, affected him somewhat, so that perhaps he was not heard to the best advantage. William Pruette was moderately successful as Henry Ashton. Mr. Schuster was conspicuous as Raymond. Other parts were creditably filled by Irene Mull and Messrs. Boyce and West. Mr. Hirschfeld deserves a word of praise for the able manner in which he handled a muchly augmented orchestra. Faust and Il Trovatore are billed for week of 8.

The Masked Ball held the boards at the Columbia. The play made famous by John Drew and Maude Adams is a delightful bit of farce-comedy in the hands of a co. suited to such work, but it rather suffered by comparison with other plays presented by the Frawley co. during the present engagement. May Buckley was substituted for Madeleine Bouton in the part of Suzanne, but she failed to sustain the delightful impression she made the previous week as Jess Harnden in A Gallant Surrender. There she was the innocent, impulsive Southern maiden, all trusting, all sympathy and love. Here she had to impersonate a brilliant, dashing mondaine of the French school. She did her best, but she should not have been cast for the part. Edward M. Bell, too, who has done good work with the co., seemed to lack the dash, the fine humor that characterized Mr. Drew. Alfred Hickman was at his best as an effusive, intruding young Frenchman. Sam Edwards, though laboring under an affection of the throat, carried off the part of Poulard with comic ease. Eleanor Carey played the jealous wife with a good deal of energy. Other parts were creditably sustained. His Absent Boy follows. Business keeps up to the average.

Lewis Morrison and his co. presented Richelieu at the Alcazar. It was at first intended to alternate with Camille, but the demand for seats was so great that the first named play held the boards during the entire week. Florence Roberts did well as Julie; she combined a graceful personality with much tact and dramatic force. Lillian Armsby as Marion de Lorne was satisfactory. Francis Yale played Francois very creditably. Other characters creditably sustained were Baradas, by Howard Scott; De Mauprat, by Frederick Vroom; Joseph, by Wallace Shaw; and Louis XIII, by Frank Denithorne. Camille follows.

Morosco's Grand saw the first production in this city of the melodrama Bonnie Scotland. It met with an enthusiastic reception, and played to packed houses all week. James M. Brophy, of course, played the leading part, Walter MacFarlane, the outlawed chief, and did so with his usual earnestness and vigor. Landers Stevens was hissed to his heart's content as the villain of the play, Buchanan. Lorena Atwood was remarkably effective as Katherine Epsworth, the noble woman. In a trying part, calling for the highest dramatic talent, she was very successful. Julia Blanc was conspicuous as Nannie Dugald, a highland lassie. The part of Mary Colquohoun, sister of Humphrey of that ilk, did not give full opportunity to Maud Edna Hall to display her talent. It is an ingenue part, of different character to those in which Miss Hall has usually been seen. The character parts were sustained by Fred J. Butler as Lockburn McCale, a mountebank, and Bert Morrison as Henbane McWherry, an old retainer, and both made a pronounced hit. Other characters were suitably held by H. Percy Weldon, Maurice Stewart, and Max von Mitzel. Another first-timer follows 8, The Cherry Pickers. This marks the close of James M. Brophy's engagement.

Maud Edna Hall and Mortimer Snow leave Morosco's in one week. They go to join Hopkins in St. Louis.

James M. Brophy has had several offers to join stock cos. He objects, and says he will take a rest for a while before starring again.

T. Daniel Frawley has reorganized his co. with a view to an engagement at the Baldwin. Madeleine Bouton, Cora Tinnie, and Maude Winter have left the co. Frawley is casting around for a new leading lady, and walks the streets daily with a bunch of telegrams and letters in his pockets. He hints at some fair star from across the seas. One engagement is already announced, that of Adora, formerly known as Goldie Andrews. She will play ingenue parts.

The wedding of Alice G. Friedlander, daughter of S. H. Friedlander, of the Baldwin, Columbia, and California management, will be celebrated 8. The groom is E. H. Lauer, of Portland, Ore.

George Osbourne arrived in town Friday from Los Angeles. He will take out the Belasco-Thall co. on tour Sept. 5.

Manager Leavitt, of the new Comedy, wires that he has secured Mrs. Romualdo Pacheco and her Ideal Comedy co. for the opening next month.

FRED S. MYRTLE.

DENVER.

A production somewhat out of the ordinary line at Manhattan has been Sue, which received its first Western production week ending 6. While the scenes and characters Sue is supposed to depict are not exactly novelties to people of the West, still they lose none of their interest or dramatic value when set forth in stage pictures. Sue contains some strong scenes which gain their strength from their simplicity, and it is an atmosphere play as unconventional as it is powerful. Being produced as it was by the Manhattan co. during that week when the organization was without a leading woman, some doubts were entertained by the public as to the results that would be achieved. The exceedingly favorable impression made by Ethel Browning, who essayed Sue, was therefore a pleasant disappointment to the people, who, notwithstanding the cleverness she has evinced in ingenue roles with the co. heretofore, felt that Miss Browning would not be equal to the part. While her conception and portrayal of the character has not served to convince us that Miss Browning's forte is leading emotional work rather than the ingenue roles she plays so prettily, still she did admirably as Sue, and was at all times conscientious, sweet and pleasing. The role assigned to her was a difficult one, quite out of her usual line, and she certainly deserves great credit for having succeeded as well as she did with the character. The most satisfactory performance of the entire production was that of Hobart Bosworth as the Sheriff of Bolinas Plains. Mr. Bosworth looked the character to perfection, and was most picturesque in appearance. His splendid physique admirably fitted him for the role, and his idea of the character and the manner in which he played it could not have been improved upon. As Jim Wynd, Emmet Corrigan was a bit uncertain at times, and his performance lacked the finish we expect and usually have found in Mr. Corrigan's characterizations. Then, again, he did not play the character for all there was in it. There is no gainsaying the fact, however, that in appearance and make-up and physique Mr. Corrigan was ideal in the part. Fred Perry as Silas Prescott was delightfully humorous, drawing his character with the artistic skill for which he is noted. Madge Carr Cooke and Alfred Fisher made the most of their opportunities, and S. S. Simpson and Forrest Flood were fairly satisfactory. The specialties of Adelman and Lowe and Falke and Semon were excellent. The work of the latter team was clean cut and well done, while Adelman and Lowe made a tremendous success and deservedly, for they are musicians of real ability and thorough artists in their line.

Amelia Bingham and Lloyd Melville departed for the East 31, as did also Bert C. Thayer, and Fred Perry will leave 7. Blanche Walsh, the new leading woman of the stock co., will arrive in the city 2, and will appear 7 as Diana in Aristocracy. Other additions to the co. are Ben Johnson and James R. Keene.

It is with genuine regret that his host of friends bid good-by to Fred Perry, one of the most popular and as well one of the most conscientious and successful actors we have had in the stock work in this city. Mr. Perry came to this city unheralded, and during the past two seasons here has won his honors honestly through sheer ability and earnest, sincere and sympathetic work. He will find a warm welcome waiting him whenever he returns to this city.

The co. at Elitch's Gardens week ending 6 has been presenting A Gold Mine, which has been quite well received. While it is talky in places and drags occasionally, and many of its puns are entirely too Brander Matthewesque, still it is an entertaining play, and found considerable favor with good-sized audiences throughout the week. The features of the performance were the Silas K. Wolcott of Walter Edwards, and the Mrs. Vandervast of Leonora Bradley. Mr. Edwards handled the character gracefully and with considerable appreciation. While not quite as much at home in comedy as in heavier roles, nevertheless Mr. Edwards is always conscientious and shows progress in each new comedy part in which he appears. Leonora Bradley was excellent, and played the part with commendable verve, nicely realizing all of its possibilities. Laura Alberta as the Honorable Mrs. Meredith was as precise as usual. She never permits one to forget for a moment that she is acting. It is unfortunate that Thomas W. Ross will not put more animation into his acting. He is entirely too deliberate, and at times shows a tendency to drift into monotone. Harry Leighton and Daisy Lovering were not up to their usual good standard; the fault was probably as much in the parts as in the parties. The Rossow Midgets proved to be one of the most popular specialty acts given in the city this Summer. They are clever little fellows, bright, agile and certainly unique, and were immense favorites with the audience. Effie Dinsmore appeared in songs and dances, and made a big hit. That Dinner at Olympia will be the bill for week beginning 14.

Caryl Wilbur, an old Denver boy, by the way, who is appearing with Lillian Burkhart in vaudeville, passed through the city 6 en route for 'Frisco.

Chutes Park continues to draw immense Sunday business, and fair-sized audiences throughout the week. Madame Planke with her trained lions is still at the Park, and has proven a great drawing card. Captain Bob Cooke's Battle of Santiago, being quite in the spirit of the war times, is well received. The chutes and scenic railway do not seem to lose their novelty, and are well patronized.

F. E. CARSTARPHEN.

NEW ORLEANS.

The Military Maid, a musical comedy in three acts, by local talent, was presented for the first time on any stage at the St. Charles Theatre on the evening of Aug. 5. The libretto is by Henry Rightor, a young journalist of this city, and is clever, witty and original. The music is the composition of Louis Blake, composer of Ollamus and The Khedive, and, although tuneful and pleasant to hear, is reminiscent of other operatic music. As far as the plot goes it is just sufficient to connect intelligently the several musical numbers. The opening scene is laid at Bay St. Louis, on Mississippi Sound, a Summer resort, where a company of soldier boys meet the society women of the place. Mutual attachments are engendered and loving vows articulated, but the love feast is interrupted by the news that a masked ball is to be given in New Orleans, to which the gay military are determined to go. Sweethearts and beaux quarrel and the boys leave for the ball. The reception given them at the ball must have been of the warmest, as they return to the resort with beaten and battered countenances. The ladies, very justly, decline to offer sympathy or to speak to the boys, and the only thing, therefore, is to reconcile all concerned. This is undertaken by the Military Maid and her lover, Private Glooper, and the only manner in which this can be done is to have the Spanish Army attack the place and have it successfully defended by the young soldiers there. All the negro servants available are rushed into Spanish uniforms, and the scheme is worked successfully to the great delight and satisfaction of all parties. As the Military Maid, Delphine Steele, a talented young lady and a sweet singer, was the principal in the cast, and her rendition of the part was all that could be desired. B. C. Shields, as the Military Maid's sweetheart, was clever, and sang his numbers well. As Sammy, a much abused negro valet, Edward J. Faure was the funniest thing on the stage. The part of the Hibernian McBrandy was looked after by Robert Pitkin. Mrs. B. Shields made the most of the part of Miss Snidgerly, the coquettish old maid. G. Socola did well in the role of Blackstone Damagesuit. Bob Abbott essayed the role of Professor Peter Plod, the tramp, and made a hit. The remainder of the cast had but little to do, but did it well. Daisy Thiel, Gabrielle Boudro, and Carlos Cusachs were the other persons in the cast. Six performances were given in all, and the comedy seemed to please and drew well.

Norris N. Mason, of New Orleans, left for Port Chester, N. Y., 9, to join Nat C. Goodwin's co., which will begin its annual tour Oct. 3. He will play second juvenile parts.

Manager Greenwall, of the Grand Opera House, has decided to introduce the commutation ticket system, whereby the purchaser is entitled to fifty admissions for $25.

At Athletic Park the Mexican Cavalry Band is heard in concerts nightly, and is as popular as ever. Vitascope views of the Spanish and American fleets in action are quite a novelty. Paulo and Dika, specialty artists, are clever people and give a good performance. This resort is being well patronized, and shooting the chutes adds to the attractions offered.

West End, on Lake Pontchartrain, offers new attractions for the week beginning 7, consisting of the Mendoza Sisters, who do a daring trapeze act without a net. Also Ramza and Arno, who with a trained donkey, are clever and the delight of children. The Bellstedt-Ballenberg Band continues its successful engagement, and celebrated its one hundredth nightly concert 12. The Chutes have closed for some unknown reason, but the vitascope views continue numerous and good.

J. M. QUINTERO.

ST. PAUL.

A double bill was presented by the McKee Rankin Stock co. at the Grand Opera House 4-6, consisting of The Counsel for the Defense and The Private Secretary. McKee Rankin's Counsellor Brooks was exceptionally good, and Nance O'Neil as Mollie Smith was in perfect accord with her part. The co. gave a very creditable presentation of The Private Secretary. Herbert Carr was decidedly good in the role of Mr. Cattermole. Edwin Holt as Douglas Cattermole played the part well. H. A. Weaver was excellent as Mr. Marsland. Thomas Tuther did good work in the title-role. Ricca Allen, Mrs. McVicker and balance of the co. ably sustained their roles. Camille was given by special request Saturday matinee. The co. closed their successful four weeks' engagement 6. The Henderson Stock co., under the direction of David Henderson, began a three weeks' engagement at the Grand 7, giving an admirable presentation of Sardou's comedy A Scrap of Paper; 7-13 opened to a good house and an appreciative audience. The cast is a strong one, and the players received a cordial welcome. A Scrap of Paper was admirably staged and handsomely mounted. Especially was the setting and mounting of the second act a beautiful and effective piece of stage craft, evidencing the efficiency and excellent good taste in detail displayed by Stage-Manager Kendal Weston. Sarah Truax is an intelligent and attractive actress. She has a charming stage presence, a well modulated voice, is strong and effective in the emotional touches, and bright and clever in her comedy work. Miss Truax made a most favorable impression in the role of Mlle. Susanne de Rouseville. She played the part in a manner that established her the bright particular star of the play. Emilie Melville is a pleasing and a sterling actress who ever invests her characters with a delicacy and naturalness of portrayal in any role she assumes that makes her a favorite with her auditors at once. Miss Melville admirably sustained the difficult role of Louise. Kendal Weston's Prosper Couramont was a decidedly good portrayal of the part. Guy Bates Post did an excellent piece of acting as Baron de la Glacier. Frankie Raymond was delightful in the role of Mathilde. The rest of the cast were commendable.

O. E. Skiff, general director of the display and spectacle department of Pain's Fireworks Co., also Matt Berry, of the co., arrived in the city 7, and will remain a few days to perfect arrangements for giving their great exhibition of the naval battles in Cuba at St. Paul during the State Fair in September.

The weather was not very favorable for the entertainment given at Camp Ramsey 3-6, yet there was a good attendance at the open air performance of As You Like It, by the Janet Waldorf Stock co. The co. gave a very creditable performance. Miss Waldorf made a very favorable impression in the role of Rosalind. Elen Royer as Celia, Norval McGregor as Orlando, William McVay as Jacques, and George Hernandez as Touchstone, sustained their roles well. By request the performance will be repeated 11, 12.

GEORGE H. COLGRAVE.

BUFFALO.

The Wilbur Opera co. closed its season at the Star 6, and departed for a long season in the Northwest. While the co. has not done so well as in former seasons, the balance is on the right side of the ledger. In all probability the co. will not be seen here again in a long time, and Mr. Wilbur has gone so far as to announce that he will never again play a Summer engagement. Marion Manola, Hattie Richardson, Gus Vaughn, and Emmett Drew have gained many new friends by their artistic work, and we shall always be pleased to welcome any or all of them again. A number of the members of the co. left the organization at the close of the Summer season. The absence of Frank Darling, the musical director, will be seriously felt. Patsy Woods has rejoined the co., and in many ways the personnel will be changed during the regular season.

Manager Laughlin has given me the Lyceum bookings for the coming season. The list includes a number of strong melodramas, many first-class farce-comedies and several spectacular productions. Mr. Laughlin is just now busily engaged in securing attractions for the new Opera House at Niagara Falls.

Arthur Bailey was taken suddenly ill on a New York Central train just before it reached Buffalo one day last week. He was sent to the Sisters' Hospital, and at last reports was doing well.

Newton J. Drew has returned to the city. He tells me that the Columbia Stock co., of which he was a member, stranded in Kalamazoo. According to Mr. Drew's statement, business was fairly good; but Manager E. W. Oviatt suddenly departed without arranging in any way for either salaries or transportation of the co.

On Lake Cayuga, where I am at present located, there is quite a colony of those interested in theatricals in one way or another. Margaret Fuller occupies a well appointed cottage nearby, W. Winton Everson is here, while at Sheldrake, J. J. Donnelly and Ray Comstock are the central figures of a large group of well-known actors.

RENNOLD WOLF.

MILWAUKEE.

The Salisbury Stock co. presented The Private Secretary at the Davidson 7 to good houses. In the title-role Gus Weinberg achieved a pronounced success. The part afforded him a much better opportunity than he has heretofore had, this being the line of work for which he seems best adapted. In make-up and facial expression he was excellent, and he played the part with keen appreciation of its humor. Charles Harbury appeared as Cattermole, Sr., and gave a vigorous, artistic and exceedingly clever performance. J. E. Nelson's Mr. Marsland was faithful and intelligent. Gardiner Crane as Douglas Cattermole was well received, and Joseph Daily as Harry Marsland, and C. T. Del Vecchio as Gibson did fairly well. Of the female roles, Maye Louise Aigen's splendid interpretation of Miss Ashford was one of the hits of the play. Eleanor Carr, a new arrival, looked most attractive as Edith, and played the part in a spirited and clever manner. Mrs. James H. Browne contributed neat work as the Landlady, and minor roles were satisfactorily handled by Clara Emory, Charles Ray, Ralph Wilcox, and Stephen Hoey. The comedy was well staged, went with a snap, and evoked much applause and laughter. Next week, In Spite of All.

Frederic Paulding has been engaged by Charles P. Salisbury as leading man and stage director for the co. now playing at the Davidson. Mr. Paulding arrived 9.

Beryl Hope arrived here 7, and will make her first appearance with the Salisbury co. 14.

A Milk White Flag is billed to appear at Schlitz Park 13, 14. John W. Dunne and Mary Marble head the co.

The Chutes continue to draw large crowds. The Robbins, Peck and Peck, and Jim Dalton appear on the vaudeville bill this week.

C. L. N. NORRIE.

PITTSBURG.

The Bijou has been in the hands of painters and decorators for the past three weeks, and has been given a thorough overhauling. The lobby is handsomely decorated for its opening 15 with Cleveland and Wilson's Minstrels.

The Duquesne will open season 22 with the McKee Rankin and Nance O'Neil Dramatic co.

The Grand Opera House will open Sept. 5.

The Alvin Theatre will open its season Sept. 5 with The Moth and the Flame.

The Avenue Theatre will open its doors Sept. 12 as a popular price combination house.

John Gernert, formerly orchestra leader at the Bijou, has composed an opera, which will be presented here the coming Winter.

Harry C. Schwab will represent the Grand and Avenue next season as press agent.

JOSEPH CROWN.

MINNEAPOLIS.

The return engagement of the McKee Rankin co. was auspiciously opened at the Metropolitan Theatre 7. The bill was Magda, which was given its initial presentation to local theatregoers. Both play and co. made a decidedly favorable impression. Nance O'Neil made her first appearance in the title-role and, as usual, made an emphatic hit. Her characterization was thoroughly artistic throughout, and was undoubtedly the best piece of work in which she has been seen here. McKee Rankin made an admirable Schwartze, Herbert Carr was seen to marked advantage as Heffterding, Rose Swain was a charming Marie, Ricca Allen was happily cast as Franziska, and Edwin Holt won favor as Dr. Von Kellar. Leah the Forsaken, East Lynne, Camille, and The Danites filled out the week.

The Neill Stock co. will return to the Metropolitan Theatre 21, for an engagement of four weeks, opening in Jim the Penman.

The Bijou Opera House has undergone extensive repairs. A new stage floor has been put in, and marked improvements have been made in the electrical department. The first production of the regular season will be A Milk White Flag.

F. C. CAMPBELL.

PROVIDENCE.

Alterations at our theatres are nearing completion, and in a few weeks everything will be open. The Providence Opera House will open Sept. 12 with Jack and the Beanstalk; Keith's about the same time, and Aug. 29 is the date set for the Olympic's opening.

We are to have another theatre here this season. It will be in what was formerly the old Normal School Building on Westminster Street, and is further uptown than any of our theatres. I hope to have further particulars soon.

Reeves' American Band is giving open air concerts at Roger Williams Park every evening, and they have proved very enjoyable to the stay-at-homes.

The New England Comic Opera co. will appear here during the coming season in a repertoire comprising The Little Trooper, The Fencing Master, and The Isle of Champagne.

Business keeps up fairly well at Crescent Park and Rocky Point. The Wild West Show and Kemp's Roman Hippodrome, which are at Crescent Park for the Summer, went over to Newport last week and contributed to the Belmont fete.

HOWARD C. RIPLEY.

DETROIT.

At Whitney's Opera House the second week of the season began 7 with The Pulse of New York as the attraction. This play is under the management of C. N. Bertram, and he has an excellent co., who handle the play in a competent manner. It is a good play of its kind, and they make the most of it. Possibly the best work is done by Thomas W. Hill as Sammie Snapper, and by Emyline Barr as Polly Morton. Miss Barr takes the character of a Bowery girl, and also of a Broadway promenader called Cholly Knickerbocker, and in both characters she is equally pleasing to the audiences. Madge Maitland sings well, and her descriptive and character songs find easy favor. There are two children, girls, on the bill, called the Thompson Tots, who do a fair share toward making the entertainment a good one. The second act is given over to musical specialties and dancing. The Denver Express 14-20.

The above theatre is so far the only regular house in town that is open, always excepting, of course, Wonderland's Theatre, which has continued right along without any intermission all through the hottest of hot weather.

KIMBAL.

OMAHA.

Business at the Creighton week of 7 is magnificent. Managers Paxton, Burgess and Woodward have had nothing to complain of since the admirable Woodward Stock co. commenced their engagement in January, and as now constituted it will compare favorably with any stock co. outside of the metropolis. That the merits of the co. are thoroughly appreciated is proven by the large houses that are in constant attendance. If you want the best seats it is necessary to secure them several days in advance, and the S. R. O. sign is frequently in evidence. Faust is the attractive bill, with Jennie Kennark as Marguerite, and Frederick Montague as Mephisto, a part in which he is thoroughly familiar and equally satisfactory. Miss Kennark's Marguerite is an admirable piece of artistic work, the press unanimously agreeing that it is the best ever seen on the local stage. Walter Green makes a capable and handsome Faust, and the rest of the co. are equally efficient in the parts assigned them.

J. R. RINGWALT.

COLUMBUS.

At the Southern Theatre, Al. G. Field's Minstrels 13-15.

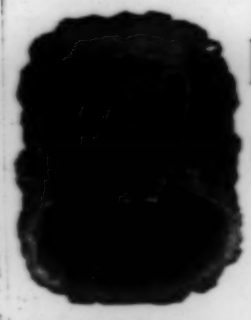
At the High Street, Richards and Pringle's Georgia Minstrels 15-18.

Harry Shunk is spending a few days in the city visiting his many friends.

Billy Dickson will leave in a few days to join James O'Neill.

Louise Kerlin, the popular Columbus girl, will be with Ward and Vokes this season.

H. L. NICODEMUS.



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CORRESPONDENCE

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E Patton, manager): Being rapidly finished. Manager Patton has gone to Los Angeles on business connected with the house.==ITEM: Judge J. D. Bantz, Past Exalted Ruler of Silver City Lodge of Elks, No. 413, died 6.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): Clay Clement presented The New Dominion 1 to crowded house; excellent co. and general satisfaction. Columbina Minstrels 5; good house; co. very poor.==DEWEY OPERA HOUSE (Harry Jackson, manager): Jackson Stock co. presented Little Em'ly 1-7. Production very good and big attendance entire week. Harry Jackson as Micawber made a decided hit. Same co. in Rip Van Winkle 8-14.

LOS ANGELES.—BURBANK THEATRE (John C Fisher, manager): The Bacon co., headed by George P. Webster, closed their first week's engagement 6, appearing in a most realistic production of Under the Polar Star to large business. Mr Webster, who is well known here, received a warm welcome from his many friends Alabama 8==ITEMS: Edith Lemmert Baniey, who has for the past year been visiting her parents here, left 6 for New York. She intends returning to the stage.—Minnie Hance Owens, a well-known singer of our city, has returned from an extended Eastern engagement.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Spooner Dramatic co. 1-6 to large and appreciative audiences==ITEM: The Spooners spent a pleasant day in Glenwood 7.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G Danford, manager): The Cripple Creek Lodge of Elks, No. 316, gave a burlesque circus 5, 6 to crowded houses, under the direction of Colonel Lew Ginger and Mr. Haskell.

CONNECTICUT.

NEW HAVEN.—ITEMS: Rehearsals are now in progress for a production, in early October, 'ot Die Lorelei. It is to be given under the direction of Adolph Schwickardi, and will be sung by the St. Cacaelia and Maennerchor Societies. There will be a chorus of 60 voices and the solo work will fall to well-known artists, including Madame Gertel and William Grabb. Germania Hall has been selected as the place for giving the opera, and it will be one of the musical events of the season.—Margaret Anglin and Frank A. Conner, who have a host of friends here, have been most successful in their Summer tour through Nova Scotia, playing to crowded houses and offering excellent plays.—A. Louise Hitchcock, a well-known newspaper woman and dramatic critic of the *Palladium*, and John Dyer Davis, managing editor and dramatic critic of the *Register*, were married 3.—The staff of the Hyperion, who have been enjoying vacations, have been ordered to report 15, from which time the theatre will be open. The patrons will find the house more attractive than ever with its new paint, numerous improvements and handsome scenery. The offices, now in the front of the building, are attractive and complete, and with a large and capital list of bookings Manager Buonell will be more than ever to the front, having the only legitimate house in the city. The Hyperion will open 25 with the Brothers Byrne.—It is rumored that Dr Paul Skiff, owner of the New Haven Opera House, which was partially destroyed by fire some years ago, has been approached by several New York men with a view to remodeling the theatre and leasing it to them for a number of years to be used by a stock co. Nothing definite can be learned as yet regarding the venture.—Colonel George Bartlett, last season with Davis and Keogh's Great Train Robbery, has an interesting story, "Scouting and Pony Potting in the Black Hills," in the current number of *Land and Water*. Mr. Bartlett is with the Marlin Arms Co. at present.—Justine Ingersoll, daughter of former Governor Ingersoll and one of the most talented amateur actresses in Connecticut, has a capital story in the August *Atlantic*, entitled "The Commodore." It is a graphic pen picture of her late grandfather, Commodore Gregory, U. S. N.—Sara Converse is still in town and will remain with her sisters until she rejoins Maude Adams JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C Smith, manager): Aug. 15 has been set apart for the newspaper men to drop in and see the changes which have been made during the Summer. The regular season will open 16 with The Electrician for five days. As during last season, daily matinees will be given except on Mondays and the prices will remain "10–20–30" notwithstanding that some decidedly first-class attractions are booked ==PARK CITY THEATRE: Manager George B. Bunnell, of the New Haven Hyperion Theatre, has leased this house from Aug 15. He is quoted as saying he intends to open with Maude Adams in The Little Minister about Sept. 19. Much is chaos at present, however, and for a week yet future plans cannot be announced. Manager Walter L. Rowland will not return from his vacation trip till 13. It is unfortunate for all parties concerned that the change in the lease should come at this time when the season's plans of both Mr. Buncell and Mr. Rowland must needs be changed so materially.

W. P. HOPKINS.

PUTNAM.—OPERA HOUSE (George E Shaw, manager): House has been renovated for the coming season and a very good line of standard attractions are being booked. Vaudeville attractions have been secured for the grand opening of Putnam Fair 30-Sept. 1.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Bired Girl 17 will open the season. Manager Gray presented a box to the first person to guess the name of the opening attraction Mrs. Emma F Palmer was the winner. A Guilty Mother 22.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Season will open Sept. 22 with A Boy Wanted. The manager proposes to have only first-class attractions. Bookings include Uncle Tom's Cabin, 24; Al. G. Field's Minstrels, Oct. 7; 1492, 13; Remember the Maine, 20; Cleveland and Wilson's Minstrels, 25; Knobs o' Tennessee, 28.

SAVANNAH.—ITEM: Brock Beckwith, formerly United States Collector of Customs and a prominent member of the Georgia Bar, left for New York 8 to join the Warde-Kidder-James co., in which he will play important parts.

ROME.—MORLEY SPRINGS PAVILION (J. B. Marvin, manager): Chick and Peters 8-13.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Gorton's Minstrels Sept. 26.

ILLINOIS

SPRINGFIELD: CENTRAL MUSIC HALL (Frank Weidlocher, manager): Midsummer Night's Dream 8-6 to small business; performances good. Manager W. B. Ogden states that his co. will abandon the rest of their season.==ITEM: The friends of Will A. Southwick, of this city, gave him a farewell banquet at the St. Nicholas Hotel 5. Mr. Southwick left 7 to join John Griffith.

CANTON.—ITEM: The New Opera House, to cost $50,000, will be completed Sept. 1 and will open 15 with Sowing the Wind. J. Frank Head, of Galesburg, will be manager.

INDIANA.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): House will open Sept. 10 with Alone in Greater New York.==ITEMS: Lawrence Griffith left 9 for New York.—A. C. Arthur, who for the past three years has had the management of the Avenue Theatre, Louisville, has severed his connection with that house and will engage in the mercantile business.—Allan Hampton has signed for the character parts with The Heart of Chicago.—Adolph Lestina has been engaged for the Meffert Stock co.

W. L. GROVE.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): Booker Washington lectured 8 to large audience. The season will open with John Stapleton's co 30-Sept. 2. The house has a good line of attractions booked for coming season, and, with its attractive interior and excellent stage fittings, will undoubtedly play to large receipts the coming year. ==ITEM: The Davis Opera House is now in the hands of painters and decorators and will be very much improved in interior effect William McMillan will continue to manage this house, for which he has a good book, opening with repertoire co. early in September.—"Times are better" and the prospects for a good theatrical business here are encouraging.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Washburn's Minstrels Sept. 1. Human Hearts 10. My Friend from India 13. The Commodore 19. Davis' U. T. C. 28. The Dawn of Freedom Oct. 21. Dan Sully 28.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Season opened with Graham Earle co. in repertoire 1-6; crowded house opening night; half houses rest of week; co did not give satisfaction. Martin's U. T. C. 13. Ole Olson 24. Carrie Lawson Opera co. Sept. 5. Jessie Mae Hall 12-19.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Phil W. and Nettie Peters Comedy co. 15-20. Co. has been rehearsing here for two weeks. Repertoire: Dr. Cupid, A Knotty Affair, Miss Harum Scarum, My Boys, A Soap Bubble, The King of Liers, A Miserable Marriage. Season will open in Dallas, Tex., 29.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager: Graham Earle co. 22-27. Washburn's Minstrels 31. Human Hearts Sept. 5.

IOWA.

MUSCATINE.—STEIN'S OPERA HOUSE (J. F Bailey, manager): Chattanooga 27==ITEM: The Opera House has undergone many improvements during the Summer and is now a comfortable, cozy playhouse Mr Bailey, who has taken the management of the house, is a professional, whose home is here, and it's with pleasure his friends learn of his intention to settle here. He promises the best attractions procurable and will run the house in first-class style.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Forshay Comedy co. 15-20==ITEM: Chris Moran, of the Bittner Theatre co., is in the city for a two weeks' visit to his parents.

KANSAS.

TOPEKA.—GARFIELD PARK (John Marshall, director): Marshall's Military Band continues to draw crowds to its concerts. Meantime the improvements at this park go merrily on, and in a few weeks more the new Casino will be ready to accommodate Summer opera, vaudeville and similar warm weather helps to while away the hours.==FAIR GROUNDS: Pain's Fireworks Compound toned up the nerves of our populace 1 with the finest display this city has ever seen, the proceeds going toward the Topeka Fall Festival, which is to be held late in September About 6,000 people paid at the gates for the privilege of smelling sulphur and saying "oh!" at rapturous intervals, and about 20,000 more of our populace saw the most they could from "walls, battlements and towers," in close communion with the admittance fee, thus saved, warmly nesting "i" the purse."==CRAWFORD'S OPERA HOUSE (O. T Crawford, local manager) Manager Crawford is personally supervising and rushing the great improvements, outside and in, and in another week the house will be a veritable "Palace Aladdin" in playhouses. Season will open 15 with the Merrie Bell Opera co. The Paiges 22-27.

THOMAS R. HYATT.

MAINE.

CAPE ELIZABETH.—MCCULLUM THEATRE (Bartley McCullum, manager): Second week of The Ensign 8-13 to S. R. O; cast excellent. Homer Granville's impersonation of Abraham Lincoln was wonderfully lifelike and little Mabel Talliaferro was delightfully artistic. Niobe 15-20==ITEMS: The Morello Brothers, John Price and Blanche Fernandez are among the specialties at Riverton Park 8-13.—C. E Spinney, manager of Whitney Opera House, Fitchburg, Mass., and Charles Dunn, his stage-manager, are guests of Stephen Bogrett, press agent of McCullum's Theatre, 5-20 Mr. Bogrett was formerly manager of the Whitney Opera House.—Homer Davenport, the well known cartoonist, of New York, was here 6-8.—Mr and Mrs. Harry Fielding will leave 15 for Chicago to join The Merry Makers co.—Mr. and Mrs. H. C. Clifford, of Fitchburg, Mass., are the guests of Stage-Manager H. B. Clifford, of McCullum's.—Paulding Fielding left 6 for Cincinnati to take soubrette part in How Hopper was Sidetracked.—Mr. McCullum announces that his business to date exceeds that of any previous season in his career as manager of Summer amusements. All other Summer attractions here are doing a phenomenal business.—Grace Atwell has returned to her mother's home in Boston.

BANGOR.—ITEMS: Manager Owen has had the Opera House thoroughly cleaned, painted and new carpets put down. Entirely new scenery has been secured. The house is now in fine condition for the reopening, 29. The management has a number of first-class attractions booked and expects good business.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): Joseph Greene Comedy co. closed 6, having presented to large and appreciative audiences Held by the Enemy, The Silver King, A Plain Old Irishman, For Cuba, Humbug, and Condemned to Siberia. Jere McAuliffe Comedy co. 18-20.

PEAK'S ISLAND.—THE GEM (Byron Douglas, manager): The Arabian Nights 8-13 to usual large audiences. Mrs. Proctor was especially fine and costumes were magnificent. As You Like It 15-20

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE: The Andrews Opera co. are still entertaining good-sized audiences at this resort. They sang Iolanthe and Fra Diavolo 8-13, George Andrews, T. J. Johnson, F. W. Walters, and Julia Gifford taking the leading roles ==ITEMS: The Opera House will open 27 with William H. West's Minstrels.—The Dazzler will be Music Hall's opening bill 20-24.—Treasurer Paul Fay, of the Jefferson, Portland, is in town with his family for a period; he will return to the Jefferson as soon as the season commences.—Ida Marie Rogers met with so much success with her vaudeville specialty on the Keith circuit that she is thinking seriously of a season of "dates."—The Dazzler, tuned to date, commenced active rehearsals 8 under the direction of Manager Cosgrove Of the co., Howard Boulden will assume Will West's role and May Fiske that of Ida Marie Rogers. William H. Way will again direct the music, which contains many new arrangements. Horace Sadler will continue to do outpost duty and Edward Cosgrove will manage affairs material. Other members are: Martin Griffin, well remembered; Leo Wright and the rest of the Mirror Trio, Agnes Evans, Rose Leslie, Evelyn Audley, and a Miss Baker.—J. H. Gorman's Ideal Minstrels are amusing at Glen Forest 8-13. The Nickelodeon is offering a specialty show.—The local friends of Harry Reed are pleased to hear of his success as a booking agent. ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Season will open 15-17 with Blaney's new musical comedy, A Female Drummer, which has been in rehearsal here a week or more. West's Minstrels 22. Brothers Byrne 29.==NELSON THEATRE (P. F. Shea and Co., managers): Summer season closed 6 with Knickerbocker Opera co.'s performance of Carmen. Owing to a disagreement over route and policy the trio in control of the Knickerbocker co., Harry Jordan, Hattie Belle Ladd, and Elbert Couch, dissolved the combination, and a new opera co., named the Boston Ideals, was formed. Harry Norman, of the Madison Square Opera co., will be manager, and Miss Ladd, Mr. Couch, Mr. Risdale, and the best singers of both cos. will be in it. The co. will open the Nelson for the regular season 25.

EDWIN DWIGHT.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and and Mack, managers): Spears Comedy co., with Clarence Bennett in the title-role, presented Uncle Sam in Cuba, A Royal Slave, A Noble Revenge, and Only a Jay to good business 8-13. The regular season will open Sept. 2 with the Andrews Opera co.==WILSON OPERA HOUSE (W. P. Meade, manager): House will open 27 with Roland Reed in A Distinguished Guest. The prospects for a lively season in the city are very good.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE: This house will be under the sole management of G E Sanderson the coming season, and as in the past his policy will be to play only the very best traveling attractions. Season will open Oct. 6 with Jack and the Beanstalk, to be followed by The Ballet Girl, A Day and a Night, and others of equal merit.

FITCHBURG.—ITEM: Enormous crowds attended Whalom Park 1-6 to see The Mikado, which was produced by the Boston Opera Comique co in an excellent manner. This resort is owned by the Fitchburg and Leominster Street Railroad Co., and it is understood that the opera co will remain here the rest of the season, as the performances give first-class satisfaction. The Pirates of Penzance 8-13.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Robert A Grant has secured the lease of this house for the season of '98-'99.==ITEMS: Mr. and Mrs Oscar Dibble, of the Alma Chester co., who have passed their vacation at Mr. Dibble's pleasant home here, will leave Saturday for Saratoga Springs for a short stay before taking their co on the road.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (O. Stair manager): The third week of the Wilbur Kirwin Opera co. ended 6 and the good business of former weeks continued The Mascot, Olivette, Two Vagabonds, and Royal Middy were presented In the last named opera the co appeared to especially good advantage, except in the case of C A Fuller, who overacted his part The co. opened its fourth week 8 with The Queen's Lace Handkerchief, and the week's advance sale is the largest of the engagement. The matinees, of which four are given each week, are especially popular, there being an average of 1,200 paid admissions. Fra Diavolo, Carmen, Said Pasha, The Mikado, and The Two Vagabonds fill out the fourth week.==GRAND (O. Stair, manager): Richards and Pringle's Georgia Minstrels packed the house 3, and with coon songs, clever dancing, fine singing and old jokes in new clothes pleased immensely. Billy Kersands' mouth seems to grow larger with each succeeding season and his popularity increases apace Manager Stair has had an understanding with our local authorities which will enable him to keep this house open Sunday nights during the coming season. The Holden Stock co. opened an engagement 7, presenting Rip Van Winkle in an ordinary manner before a good-sized audience. The Denver Express, Tom Sawyer, and Dangers of a Great City fill out the week The Grand has been greatly beautified during the Summer by the laying of new carpets, hanging of draperies and redecorating in general.

WILLIAM E. COX.

ANN ARBOR.—ATHENS THEATRE (L. J. Leismer, manager): House will open Sept. 23 with a week of the Wilbur Opera co. Business Manager Christensen has booked the following attractions: Sowing the Wind, Chattanooga, A Boy Wanted, Under the Dome, Miss Francis of Yale, The Girl I Left Behind Me, The Belle of New York, Digby Bell, Under the Red Robe, El Capitan, The Prisoner of Zenda, Roland Reed, The Sunshine of Paradise Alley, Shore Acres, What Happened to Jones, Sol Smith Russell, The Heart of Maryland, and Stetson's U. T. C.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The Pulse of New York opened our season to a small house, but gave satisfaction. Why Smith Left Home will have its initial performances 17-19. The co. will arrive from New York 15.==ITEM: Mr. and Mrs. Matt B. Snyder, of Why Smith Left Home, will be entertained by your correspondent and his brother while here.

KALAMAZOO.—ACADEMY OF MUSIC (B A. Bush, manager): Richards, Pringle, Rusco and Holland's Minstrels 4; large audience; one of the best minstrel shows ever given in this city by colored artists.==LAKE VIEW CASINO (Samuel Mittenthal, manager): Deshon Opera co. opened for two weeks 7; good business; general satisfaction.

OWOSSO.—CALEDONIA PARK CASINO (I. D. H. Ralph, manager): Simon Comedy co. gave a short vaudeville performance 5 and 7; attendance small.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): May Smith Robbins 16. Ole Olson 20.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E T. Davidson, manager): McEwen, hypnotist, 1-6. Mr McEwen did his work well and pleased his audiences. Victoria Sebroski, of this city, joined the co here The Heart of Chicago 22. Under the Dome 29 The Air Ship Sept 3. Finnigan's Ball 15. A Night at the Circus 23

DULUTH.—LYCEUM (E. Z. Williams, manager): Oliver Scott's Colored Minstrels 6; good business; audience pleased. Sevengala 8-13. Wilbur Opera co. 15-27.==PAVILION SUMMER THEATRE (Matt Kusell, manager): A. Y Pearson's Stock co. 1-6 in The White Squadron, The Midnight Alarm, and The District Fair; good business.

FARIBAULT.—OPERA HOUSE (C. E White, manager): House will open its season with Murray and Mack in Finnegan's Ball 27. South Before the War Sept. 1. Ole Olson 13. Chattanooga 23==ITEM Manager White has returned from New York with the appearance of having lived well, and also the satisfaction of having made good bookings both for his own house and the new interstate circuit.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Gorton's Minstrels 15.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): Pertle Springs Stock co week of 1-6 to best business of season. Plays: Our Dorothy, 1-2; The Gypsy Outcast, 3-4; and Miralda, 5-6. Co. will close 13==ITEMS: Isaac Payton, of Payton's Stock co., playing at Forest Park, Sedalia, Mo., transacted business here 5-6.—Blind Boone, pianist, and wife are visiting Mr. Boone's parents here.

CARROLLTON.—WILCOXSON OPERA HOUSE (H H. and H. J. Wilcoxson, managers): Columbia Opera co 29. Frank E. Long Opera co. Sept. 5-10

NEBRASKA.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Woodward Stock co. 15-27 canceled on account of the war tax.

NEW JERSEY.

NEWARK.—ITEMS: Waldmann's new theatre on Washington street will open 29. Tony Pastor's co. will be the first attraction.—Louis Robie is busy overhauling the old Waldmann's Opera House at Market and Halsey streets. His opening attraction will be The Broadway Burlesquers.—Manager Jacobs and his excellent stock co. will inaugurate the season at the Columbia Theatre with Jim the Penman.—Newarkers in the future can divide their attention and money among five theatres.

C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Haverly's Minstrels opened the season at this house 8 to a large and well pleased audience. Corse Payton, supported by a strong, well balanced co., presented The Parisian Princess, Two Nights in Rome, Jim the Penman, My Kentucky Home, and The Planter's Wife to crowded houses 11-13; performances excellent, well received. When London Sleeps 18 A Trip to Coontown 31 Chauncey Olcott Sept. 1 Waite Comedy co 3==LYCEUM THEATRE (W. M Drake, manager): The weekly concert by Drake's Military Band 5 was attended by a large audience. Season will open 22-27 with the Elroy Stock co. The Girl from Paris Sept. 3 Deming's Minstrels 5. The Span of Life 8. At Piney Ridge 14. Hogan's Alley 15 Under the Red Robe 17. 1492 19.==ITEMS: The local Elks will give a clam bake at Point View Grove, on Long Island Sound, 30. A large number of invitations have been issued.—The Gormans will commence rehearsals for Mr. Beane from Boston, in New York, 15.—The scenery used by the Corse Payton co is worthy of special mention. Mr. Payton is an old favorite here and is always well received. He is a prominent member of Elizabeth City Lodge, No. 289, B. P. O. E.—The management of both theatres have booked a large number of first-class attractions and a successful season is looked for.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): John L. Sullivan in A Trip Across the Ocean 12.

TRENTON.—TAYLER OPERA HOUSE (A. H. Simonds, manager): Haverly's Minstrels opened the season here 9 with a good old-time minstrel per-

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formance. The audience was fair and very well pleased. Corse Payton co. 15-27. El Capitan 29. Chauncey Olcott 31.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): A Bunch of Keys Sept. 5.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): A Trip Across the Ocean with John L. Sullivan 11. The Real Widow Brown 16. Field and Hanson's Minstrels 18. All Aboard 25.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, proprietor and manager; J. Austin Fynes, general manager): The National Opera Comique co. closed its engagement 6 and the Frederick Bond Comedy co. opened 8, appearing in Her Last Rehearsal and The Snowball. The attendance was quite large and the performace clever. The co includes Frederick Bond, Helen McGregor, Lillian Dailey, Arthur Hoops, Augustus Frankel, May Sargent, Addison Pitt, Malcolm Bradley, and John Terris. The co. will probably remain several weeks. ==NEW ALBANY THEATRE (C. H. Smith, manager): The Sam Pitman Comedy co. opened the second and last week 8, in The Black Flag, to increased business. The co. has made many friends here. During the week A Fortune Hunter, Article 148, and East Lynne will be presented. The regular season will open 15 with A Boy Wanted ==LAGOON ISLAND MUSIC HALL: This place of amusement was opened three weeks ago, during which time the following have appeared: Faustina, Rennette, Wiltsie, McMahon and Ledgewick, Billie Scott, Mae Russell, Alf Beavens, Beatrice Harlow, Harry Jenkins, Lottie Hudson, Billy Williams, Maude De Leon, Klein and Clifton. For week beginning 8 Leonard and Conway, Herwith and Stockholm, and Arnold Sisters.

ROCHESTER.—COOK OPERA HOUSE (J. H. Moore, manager): The benefit performance for the Soldiers and Sailors' Relief Fund, given by Manager Moore and the Stuart Stock co. 8, proved an unqualified success, the house being filled. Moths was the play selected for the occasion, and Jessie Bonstelle and Stephen Gratton, in the leading roles, were all that could be desired. The support was commendable. ==LYCEUM THEATRE (A. E. Wolff, manager): Primrose and Dockstader's Minstrels 19-20.== ITEMS: W. H. Crowell, who has been in charge of the box-office at the Lyceum Theatre for the past eight years, has severed his connection with the house and accepted the position in advance for the Scalchi Opera co. Mr. Crowell has won hosts of friends by his courteous and genial manners, and all join in wishing him every success in his new field.—Manager Moore has commenced overhauling the Cook Opera House for the Fall and Winter season. Business-Manager J. R. Pierce has returned from New York. He says that he has secured the best cos that will be on the road.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Waite Opera co. closed a very successful week's engagement 6. Corse Payton's Stock co. opened a week's engagement 8 in Woman Against Woman to a packed house, every seat being sold before the doors were opened and over 300 were turned away. The co. is the best repertoire one that has ever appeared here. The cast was very strong. The acting of Will D. Corbett, Richard P. Crolius and Florence Hamilton was excellent. The specialties introduced were above the average and the scenery is very elaborate. Repertoire: Only a Farmer's Daughter, The Runaway Wife, Alone in London, Denise, On the Rappahannock, The White Slave, and Woman Against Woman. W. H. West's Minstrels 17. Belle Archer 27.==ITEMS: Corse Payton and Etta Reed occupied a box at the Van Curler 8 and witnessed the performance given by Mr. Payton's stock co.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Kennedy Players (second week) 8-13 with The Ticket of Leave Man, A Wife's Peril, and the Pearl of Savoy added to their repertoire. Business fair. W. H. West's Minstrels 15. Sullivan's Troubadours 16-20.==RAND'S OPERA HOUSE (Sam S. Shubert, manager): Primrose and Dockstader's Minstrels opened their season here 9 to large and well pleased audience. The first part setting was beautiful in the extreme, while the musical effects were heightened by the addition of a cabinet organ. Specialties by Howe, Wall and Sully. Lew Dockstader, George Primrose, and the Deonzo Brothers were well received. Maude Adams Sept. 5, 6. Shubert Stock co. 7-10.

SARATOGA SPRINGS.—THEATER SARATOGA (Sherlock Sisters, managers): The Madrigal 12. Spears Comedy Co. 15-20. National Opera co., who were to week 8-13, canceled ==TOWN HALL (F. H. Hathorn, manager): W. H. West's Minstrels 18 will be played under the local management of Thomas Leonard, as will also A Day and a Night and Black Patti's Troubadours ==CONVENTION HALL (B. Brunner, manager): Grand cake walk and colored jubilee, with vaudeville, 10 to an audience of 1,500 people. Primrose and Dockstader's Minstrels gave a first-class performance 11. Their first part setting is new and novel. Costumes handsome. Distinct hits were made by Dockstader, Primrose, and the Brothers Deonzo.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Corse Payton's Stock co. will open the preliminary season 15. The following plays will be presented: Woman Against Woman, Denise, Only a Farmer's Daughter, East Lynne, Alone in London, A Runaway Wife, An Unequal Match, The White Slave, A Member of Congress, and On the Rappahannock. A Day and a Night 22. Sam Bernard 27. Brothers Byrne will open the regular season Sept. 1.==ITEM: Robertson's Orchestra will furnish music at this house next season.

UTICA.—OPERA HOUSE (Samael S. Shubert, manager): Local Manager Oberderfer returned from New York last week, after having booked a large list of strong attractions. The indications are that the coming season will be a most successful one.—The Utica Lodge of Elks, No. 43, will hold their annual clam bake at Ferguson's Grove, West Frankfort, 18. A fine treat is in store for all who intend to go.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Primrose and Dockstader's Minstrels 16.==ITEMS: The Bastable will reopen State Fair week 29-Sept 3.—Mason Mitchell was here visiting his mother last week and week of 8-13 is at the Thousand Islands.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Henry F. Curtis co. 15-19 will open our season. Mr. Curtis has with him as leading soubrette May Hill, and Knoll and McNeill, the vaudeville team.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Regular season will open with Arthur Deming's Minstrels 17. Belle Archer 25.==ITEM: House has been thoroughly renovated and new scenery added.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Primrose and Dockstader's Minstrels will open the regular season 17. Sowing the Wind 31. The Devil's Auction Sept. 4. Kellar 16.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Side Tracked opened our season and gave satisfaction to a small house. Deming's Minstrels 15.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Season will open 22-27 with the Spooner Comedy co.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Primrose and Dockstader's Minstrels 15.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Season will open 12 with Primrose and Dockstader's Minstrels.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Locke, manager): Plunkett's Players 5. Side Tracked 17.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Al. G. Field's Minstrels will open the local season 27.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Weill Stock co. in The Charity Ball, Captain Swift, Sweet Lavender, and Lottery of Love 4-6 to large and well pleased audiences. The organization is superior to any stock co. that has visited our city. The co. closed their season here and will take a two-weeks' rest and outing at Leech Lake, Minn., before returning to fill their contract in the Twin Cities. Gorton's Minstrels 13. Season will open 22 with A Milk White Flag.

GRAND FORKS.—METROPOLITAN THEATRE (R. J. Lander, manager): Neill Stock co. to good business 1-3, presenting The Charity Ball, Captain Swift, The Lottery of Love. Entire cast good and gave satisfaction. Gorton's Minstrels 16. A Milk White Flag 25.

OHIO.

DAYTON.—ITEMS: Manager Feicht announces the fact that first-class attractions have been booked at both the Grand Opera House and Park Theatre.—Julie Walters in How Hopper Was Sidetracked will open the Park Theatre 15.—The advance sale for Al. G. Field's Minstrels indicates a crowded house for the opening attraction at the Grand Opera House 12.—There will be no material changes in the forces at either the Grand Opera House or Park Theatre. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Jessie Mae Hall will open 15-20. ==ITEMS: Billy S. Clifford is visiting his old home here and is kept busy shaking hands with his legion of friends.—George Timmonds spent a few hours with your correspondent while en route from New York to Richmond, Ind., where he joined Phil Peters' co. W. H. MCGOUN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Field's Minstrels gave one of the best performances we have seen 10. The first part was beautifully set and the singing was far above the average. The jokes were also new. In part second Everhardt does a new and novel juggling act; Gruet, Beers and Gruet astonish with their grotesque eccentricities. Arthur Rigby's monologue needs repairing, as this is about its fourth or fifth season out. The Faust Family were very good in their athletics. Attendance large. Primrose and Dockstader's Minstrels 27.==ITEMS: The People's Theatre, which has been newly decorated and refurnished, opens season 21 with the Turner Stock co. Charles F. Stevens will manage the house.—After numerous changes in the date of opening, it is now announced officially that Burt's new theatre will open 25. Held by the Enemy will be the attraction.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers: Huntley-Jackson Stock co. will open this house 22-29 in Lincoln J. Carter's plays.==ITEMS: The Whitney Brothers, who have been spending the Summer with their father in this city, left 1 for Baltimore.—The management has a fine line of attractions booked for the coming season.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Al. G. Field's Minstrels will open this pretty playhouse 11. Haverly's Minstrels 18. Baldwin-Melville co. 22-27.==ITEM: During the Summer Manager Hyde has made many changes and improvements in the theatre.—Frank McGinnis, professionally known as Frank Wolcott, will join Katie Putnam 29.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): Al. G. Field's Minstrels opened their season 8 to a packed house. Mr Field has surrounded himself with the best people he has ever had, and the show surpasses all his previous efforts. The first part is by far the finest ever seen here. After the performance the entire co. was banqueted by B. P. O. E., No. 32. Hi Henry's Minstrels 19.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Season will open Sept. 1 with A Booming Town. The Tornado 3.

ELYRIA.—OPERA HOUSE (W. H. Park, manager). Hi Henry's Minstrels will open the season here 15.

PENNSYLVANIA.

JOHNSTOWN.—ITEMS: Indications for the coming season are becoming marked. The local houses are rapidly booking good attractions, and the Cambria announces its preliminary opening 12 with Haverly's Minstrels. There is but slight change in the house force. The staff, appointed by I. C. Mishler, is as follows: Harry Shearer, local manager; Will G. Kohlers, treasurer; Harry Clark, stage-manager; George Gannan, electrician; Harry Phillips, chief usher. Professor Leo Gershon, formerly at the Chestnut Street Theatre, Philadelphia, will succeed Professor Con Pribek as leader of the orchestra. The house has been put in first-class condition, and there is every reason to believe that it will continue its prosperous career. Manager James G. Ellis, of the Opera House, says he is busy booking first-class attractions only. His house will open its regular season Sept. 9.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Haverly's Minstrels opened the season of this house 10 to a good-sized audience. The co. is one of the finest in its line we have seen in this city for many years, and caused one continuous round of laughter. The veteran manager has not lost any of the ability which has always been characteristic of him.==PAXTANG PARK (Harrisburg Traction Co., managers): Okaba's Japanese co. drew good business July 25-30. Morphet and Stevenson's co. 1-6. New York Vaudeville co. week 8-13 is under the clouds: three rainy nights.

READING.—CARSONIA PARK PAVILION (managed by the United Traction Co.): The Park Opera co. closed their season 6 with a good performance of The Grand Duchess. Minnie Jarboe sang well and made a charming Duchess. Miss Barton as Wanda and Mr. Davies as Fritz were well received. Messrs. Nelson, Pullman, Oakley, and Lewis deserve special mention. Much of the success of the company was due to the efficient director, William A. Reynolds.

FREELAND.—ITEM: D. J. Boyle, who so ably managed the Grand Opera House for two seasons, has resigned. George McLaughlin, who was manager of the house prior to Mr. Boyle's incumbency, has been chosen to succeed him. Mr. McLaughlin thoroughly understands the theatrical business and the theatregoing public may look forward to a series of first-class attractions during the coming season.

HAZLETON.—ITEM: The Grand Opera House will be under new management this season, George W. Hamersly having retired. Appel and Koenig are the new lessees and Mr. Lander will be resident manager. The house has been thoroughly renovated during the Summer. Season will open 29 with A Boy Wanted.

PITTSTON.—MUSIC HALL (C. C. King, manager): Preliminary season will open 19 with A Boy Wanted. ==ITEM: Numerous alterations and improvements have been made during the Summer months, and everything has been arranged for the opening of what promises to be an excellent dramatic season.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): During the time the house has been dark a number of improvements have been made and the house renovated throughout. The opening attraction will be A Boy Wanted 25.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Side Tracked 8; performance first-class; medium house.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Side Tracked 6 to a full house; performance very good.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): A Boy Wanted 18.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The Brinkley Opera co. gave a supplemental week of opera beginning 8, presenting The Chimes of Normandy and La Mascotte. The co. has been strengthened by adding Fannie Myers and Silvain Langlois.==ITEMS: Eugene Sullivan, doorkeeper, and Harry Miles, head usher, at the Lyceum, will receive a benefit from the Brinkley Opera co. 12.—Dan Young left for New York 6.—Manager Boyle, of the Lyceum, returned from New York 9.

TEXAS.

WACO.—AUDITORIUM (Andrew Waldron, manager): Jennie Calef co. 1-6 continued to pack the house nightly; performances well received.== ITEM: Jake Schwarz, the new lessee and manager of the Grand, arrived 1 and has been very busy since superintending the house's improvements and changes. Mr. Schwarz has a fine list of attractions booked and has his time nearly all filled. The regular season will open Sept. 9 with Cleveland and Wilson's Minstrels. The prospects being so flattering for Texas this Fall, Mr. Schwarz is assured a most prosperous season. W. V. LYONS.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Concert by Mary Howe 9. Gross receipts, $245. Both Mary Howe and Mr Lavin gave their services, as did also Lucien Howe. The concert was given for the benefit of the Soldiers' Aid Fund. Mary Howe never sang better or looked prettier. She will leave for Germany 29 to fill her engagement at the Royal Opera in Weisbaden. Brosnahan-Jackson Comedy co. 11-13.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Season will open week 27-Sept 2 with Brosnahan's Comedy co. Side Tracked 5. Daniel Sully 9. Shore Acres 14. El Capitan 21.== ITEM: Theatre has been newly decorated and put in first-class condition. This, together with the fact that all mills are working full time, ensures a good season.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Season will open 18 with Al. G. Field's Minstrels.==ITEM: House has been thoroughly renovated and repainted.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Bittner Theatre co. 1-6, presenting An American Soldier, Mixed Pickles, The Fire Patrol, The Country Farm, Friends, and The Octoroon. Plays well presented; large attendance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Jossey-Marvin co. 1-6 in The Signal of Liberty and Braving the World. Business good.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Al. G. Field's Minstrels will open the season 16. Side Tracked 20. Darkest America Sept. 7.

WHEELING.—OPERA HOUSE (F. Riester, manager): Cleveland and Wilson's Minstrels 22. A Booming Town Sept. 8, 9. Clara Thropp 13.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Ferris Comedians in In Cuba 1; Our German Friend, 2; Turned Up, 3; Rogues and Riches, 4; Greased Lightning, 5; The Chorus Girl, 6; crowded houses. Hœffler Stock co 8-13. South Before the War 19. A Night at the Circus 24 == ELECTRIC PARK THEATRE: 'Way Down South 1-6; poor business (rain). Little Trixie 8-13.==ITEM: Edwin Clifford retired from the management of the Park 1 and will go out in advance of one of Lincoln J. Carter's cos.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Edison's moving pictures 5 to small house.==ITEM: Extensive improvements in the way of ventilation have been made in the opera house, adding greatly to the comfort of patrons.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Hennessy Leroyle in Other People's Money to good business 3; co. first-class. Georgia Minstrels 15. South Before the War 21, 22.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Season will be formally opened 15 with The South Before the War. Grimes' Cellar Door 21. The Heart of Chicago 28.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): House is being thoroughly renovated and repaired. Will open 30 with The Heart of Chicago.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): A Breezy Time 25. The Heart of Chicago Sept. 2.

ASHLAND.—GRAND OPERA HOUSE (John Meis manager): Oliver Scott's Minstrels 5 to S. R. O; performance good.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Milk White Flag 16 will open the season here.

CANADA.

MONTREAL.—ITEMS: The theatrical dullness of Summer will soon be over. The season of 1898-9 will open 15 at the Royal with Murray and Mack in Finegan's 400. The management have booked a large line of burlesque and vaudeville cos. for this house, most of which are new to Montreal, and will do, without doubt, the big business that always prevails at this popular house.—The Academy of Music will open 29 with De Wolf Hopper, who is always a drawing card here. The management intend pursuing a somewhat new policy with regard to the Academy. They intend booking none but the highest class attractions, which they will play, with rare exceptions, at prices ranging from $1.50 downwards. When a high class booking cannot be obtained the theatre will remain dark. The ordinary run of dramas, high class farce comedy, etc., will play at the Queen's Theatre, which will open Sept. 5 with the Black Patti Troubadours. The year has been an excellent one for the farmers, and the business outlook is brighter, so that the prospects for the theatrical season are good.

WINNIPEG.—THEATRE (C. P. Walker, manager): Gorton's Minstrels will appear for two nights the latter part of this month ==GRAND OPERA HOUSE (W. H. Seach, manager): Dark.

TORONTO.—ISLAND ROOF-GARDEN: The Willis Stock co.'s bill 8-13 is A Kiss in the Dark interspersed with vaudeville turns to good business. Our Boys 15-20.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): House has been entirely remodeled and is rapidly approaching completion. Most of the better cos that played here last season have been rebooked.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The Ainsworth co., of Boston, in entertainments 2, 4 to fair business. The Nancy Hanks 11-13.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): The Nancy Hanks 3; good business; performance poor. Miles Ideal Stock co. 15.

ARENA.

ST. PAUL, MINN.—Colonel Cody's Rough Riders captured the city 9. Buffalo Bill's Wild West Show gave one of the finest street parades ever seen in this city and the immense tent was crowded to capacity at the two performances given. Colonel Cody gives an unique and very pleasing entertainment. His stock is fine and kept in splendid condition. The Cuban veterans were a feature, also the large tribe of Indians. Annie Oakley and Johnnie Baker's show remarkable dexterity with firearms.

MINNEAPOLIS, MINN.—Buffalo Bill's Wild West gave two performances 8 to immense audiences. The show is incomparable. Annie Oakley and Johnnie Baker divided the honors in marksmanship, and the numerous other features were received with marked demonstrations of approval.

ROCKFORD, ILL.—Pawnee Bill's Wild West gave an interesting performance to large crowd 6. William Tait, of the Rough Riders, is a Rockford boy and won hearty applause for his splendid horsemanship.

BLOOMINGTON, ILL.—Pawnee Bill's Wild West 4 to two full tents; excellent performance.==ITEM: Gordon Lillie (Pawnee Bill) was born and reared in this city and received a hearty reception from the many friends of his boyhood.

WAUSAU, WIS.—Buffalo Bill's Wild West made its first appearance in this city 3 and drew the largest crowd ever seen here. The show was enjoyed thoroughly.

BOISE, IDAHO.—Norris Brothers' Dog and Pony Show 6: two performances; big business; everyone pleased.

CROOKSTON, MINN.—Professor Gentry's Pony and Dog Show 4. Tents crowded; everyone pleased.

HORNELLSVILLE, N. Y.—Welsh Brothers gave four performances 8, 9; attendance very large; best show for the money ever here.

GRAND FORKS, N. D.—Professor Gentry's Dog and Pony Show gave four exhibitions 5, 6 to good business. The show has many new features.

CHATHAM, CAN.—Walter L. Main's Circus 8 was patronized by immense crowds. Everything good, clean and presented as advertised.

ASHLAND, WIS.—Buffalo Bill's Wild West Show Aug. 5 to 12 000 people. Gentry's Dog and Pony Show 12, 13.

McPHERSON, KAN.—Forepaugh and Sells Brothers Circus 8 to two large audiences; performances satisfactory.

DULUTH, MINN.—Buffalo Bill's Wild West Show 8 to immense crowds; great satisfaction.

DIXON, ILL.—Pawnee Bill's Wild West drew two big crowds 5, and pleased.

Theatre Managers!

The manager of every company that starts upon the road this season ought to know about your house and any open time you have to fill. There is but one way to

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1432 Broadway, N. Y.

CORRESPONDENCE.

[Received too late for classification.]

ARKANSAS.

NEWPORT.—OPERA HOUSE will open Sept. 6 with the Georgia Minstrels.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): House will open its season Sept. 5 with the Georgia Minstrels.

CONNECTICUT.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A Day and a Night in New York 19 will open the house's preliminary season.

ILLINOIS.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): H. B. Marks' Twentieth Century Comedians 9; specialties good; play poor; audience fair.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): Georgia Minstrels 13.

INDIANA.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction co.): Barlow Brothers' Minstrels will open the house Sept. 5.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Parkinson-Roth co. 8-13 in The Colonel's Daughter, Stragoff, Who Wonders, A True American, A Celebrated Case, and Leah; co. good.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Damon and Pythias, under the direction of Lawrence A. McCarty, to a large and well pleased audience by local amateurs July 29. W. H. Donhue and Miss Hartman won distinction as Pythias and Calanthe.

PRIMROSE AND DOCKSTADER

CONVENTION HALL, SARATOGA, N. Y.

BROKE ALL RECORDS AUG. 11TH

RECEIPTS $2776.75

Press and Public Pronounced the Entertainment the Greatest Minstrel and Scenic Performance Ever Presented.

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, Aug. 13.

After six weeks of De Wolf Hopper, the Manhattan Beach Co. offered that excellent organization, the Broadway Theatre Opera co., in the delightful and genuine comic opera The Highwayman. Their opening on Monday night was an auspicious one, an audience that filled the spacious amphitheatre being in attendance. It was also the opening of the regular season of The Highwayman, and witnessed its first presentation in this borough, where a lively interest had been created in De Koven and Smith's work by the many pleasant things that had been said about it. Its reception was of the warmest, and enthusiasm ran high throughout. The original co. were all back in their old parts. Joseph O'Mara, Camille D'Arville, Jerome Sykes, Harry Macdonough, Nellie Braggins, Maud Williams, Van Rensselaer Wheeler, William S. Corliss, and Reginald Roberts have assigned to them parts which they fill most agreeably. The Highwayman will stay here another week and then seek new pastures. The Fall of Manila was given on Tuesday night for the benefit of the *Maine* fund. The enclosure was crowded to overflowing. As usual, a splendid array of special features had been arranged. The water carnival on Tuesday afternoon was a big success and well attended. The audiences at the concerts given by Victor Herbert's band have not diminished in size. Wednesday was Wagner day, and the best of that composer's works were excellently rendered.

Despite weather, which was not made to man's liking, the many places of amusement at Bergen Beach have been attracting good-sized crowds to this popular resort. The excellent line of entertainment offered has been a potent factor in bringing out the populace. At the Casino, Young Miss Cuba is in the second week of its run, which has thus far been very successful. A little cutting and pruning has helped the skit considerably, and it is now running along quite smoothly. New songs have been added, while the dances are executed with an ease and grace that are lacking from a first performance. The comedians, Harry Crandall and Edgar Bixby, continue to get all the laughs, while the vocal division, including Olga Orloff, Hilda Hawthorne, and Cessy Grant, gain nightly encores by their efforts. Signor Rosati's Band renders thoroughly enjoyable concerts in the Palm Garden. Vaudeville of much diversity was provided for the patrons of the pier. Here Hill and Hill, a musical duo; Emory and Marlowe, in an entertaining sketch; Mason and Mason, in a skit; Joe Conlon, comedian, and Mabel Russell, Annette Wiltsie, and Rose Marlowe, serio-comics, etc., gave satisfaction. The Battle of Manila at the water circus enclosure; the Dark America Theatre, and the pneumatic chute continue in popular favor. The annual ball of the Bergen Beach employes will be held 18 at the Alhambra Dancing Pavilion on the board walk.

The Menzell-Bartlett troupe of dancers are fixtures at the Brighton Beach Theatre, where their performance now is received with a liberal sprinkling of applause. Charles H. De Lackner is back again in his descriptive ballads, while William B. Short holds over from last week. Fred Webb and Kittie Hughes present a pleasing little comedy sketch. Adele Durand, Harrington, and Davidge and Davidge are also on the bill. The attendance has been good throughout the week.

The Avoca Villa, Bath Beach, presented an entirely new bill this past week, and offered Galando, the clay modeler, as the top-liner. The Darling Sisters, two sprightly damsels with an abundance of ginger, sang and danced themselves into favor. Edward and Josie Evans proved amusing in their act, while Smith O'Brien, of Ivy Leaf fame, sang pleasingly.

William H. West associated with George Primrose in minstrelsy for twenty-five years, opened with his own co. at Ulmer Park on Friday, 12. The organization comprises some of the best talent that has ever resorted to burnt cork, and includes Ezra Kendall, Carroll Johnson, Tom Lewis, R. J. Jose, H. W. Frillman, Ed Gorman, Joseph Garland, and many others. Mr. West is a citizen and property owner in the Borough of Brooklyn, and has a host of friends, who gave him a royal send off upon this this his first tour with his own co. A dress rehearsal was given at the Grand Opera House on Thursday night, 11. After six weeks on the road the co. will return for a week's stay at this house.

The Criterion Musical Society played a medley of popular selections in the St. Peter's Hospital for the entertainment of the convalescent soldiers, Friday, 12.

Visitors to Grahame's Music Hall, Canarsie, the past week were rewarded by a good bill of vaudevillians.

J. H. GERHARDT.

LOUISVILLE.

Colonel W. H. Meffert has returned from the East, having completed his stock co. and perfected arrangements for the presentation of a first-class line of plays. He is now engaged in renovating the Temple Theatre, which house the Meffert co. will again occupy.

Sol Marcosson, Louisville's young violinist, is playing with success during the Summer at Chautauqua Lake.

The cyclorama of the Battle of Gettysburg announces the approaching close of its season here. The prices have been reduced one-half and the patronage has increased in consequence.

Manager John T. Macauley is now in New York making the finishing arrangements for the opening of the theatrical season at Macauley's. As usual, the opening attraction will be Al. G. Field's Minstrels, some time early in September.

Manager C. A. Shaw, who succeeded A. C. Arthur in the direction of the Avenue Theatre here, is in the city, and is busily engaged in getting the house in first-class condition. He announces Aug. 18 as the date of the opening with Richards, Pringle, Rusco and Holland's Minstrels. Frank Shriner and Hugh Griffith, popular last season's attaches of the place, will be in the box-office and on the door at the main entrance, respectively. The leader of the orchestra will be George Wilkins.

Harry and Stella Cuscaden, the clever children, who make their home here, have had a number of offers for the approaching season, but have not yet signed. Independent of being capable of first-class vaudeville work, these children are actors of more than ordinary merit. The work of Stella Cuscaden in Little Lord Fauntleroy, with the Meffert co. last season, gives reason to believe that a successful career as an artist lies before her.

CHARLES D. CLARKE.

INDIANAPOLIS.

While the annual meet of the L. A. W., held in this city week of 8, was somewhat of a disappointment in the number of visiting wheelmen, it served to brighten the otherwise very dull Summer season. The all-night smoker, given at the Park Theatre, proved to be a tremendous success, and the house was crowded from 8 P.M. until sunrise with a noisy, good-natured gathering of enthusiastic cyclists. The entertainment was provided by the Indianapolis L. A. W. Meet Club, and admission was free to members of the League, no others being admitted. The performance was opened by Fogarty and Francisca, who were received with a hearty round of applause, which increased with every succeeding act. They were followed by Herring and Wigold, the Trumbull Sisters, Kitty Beck, Murray and Mack, John H. Mack, Cawthorn and Forrester, Summers and Heffner in a bag-punching contest; Phil and Nettie Peters, and Richardson and McLean, trick bicycle riders. The first part was closed by a wrestling match. The Georgia Minstrels gave a very creditable performance at midnight. The performace was thoroughly enjoyed. A similar performance, with the exception of the athletic features, was given at English's the same night for the ladies of the League and their escorts.

The Park Theatre opened its regular season 8 with Richards, Pringle, Rusco and Holland's Minstrels, which, though in competition with the Ringling Brothers' Show, turned many away from the doors at both matinee and evening performances. Greater New York 15.

Ringling Brothers' Show played to well filled tents 8.

ALLEN E. WOODALL.

CLEVELAND.

Manager Cookson, of the Lyceum Theatre, is having that theatre put in shape for the opening, which will occur 22 with The Air Ship.

The Ralph E. Cummings Stock co. will open at the Cleveland Theatre 15.

Manager Hartz, of the Euclid Avenue Opera House, is spending a few weeks in New York preparatory to the opening of his theatre, Sept. 5, with Primrose and Dockstader's Minstrels.

WILLIAM CRESTON.

F. F. PROCTOR'S

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I will prosecute to the full extent of the law any management of companies or theatres who allow the public presentation of any of the following musical numbers from Paul Laurence Dunbar and Will Marion's latest novelty,

Clorindy, or the Origin of the Cake Walk

the sole and exclusive rights of which I hold by contract with the composer and author, and several of the important numbers of which I understand are now being rehearsed by companies about to start on the road.

LIST OF MUSIC REFERRED TO ABOVE.

Darktown is Out To-Night. Love in a Cottage is Best.
Dance Creole. Who Dat Say Chicken in Dis Crowd.
Hottest Coon in Dixie. Jump Back. Clorindy Two-Step.

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A few weeks open. Address Columbia Theatre, Boston, Aug. 22; National Theatre, Philadelphia, Aug. 29; Holliday St. Theatre, Baltimore, Sept. 5; Bijou Theatre, Pittsburg, Sept. 12.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day

DRAMATIC COMPANIES.

A BOY WANTED (Southern: Blaney and Vance, mgrs.; George E. Gill, representative): Albany N. Y., Aug. 15-17, Carbondale, Pa., 18, Pittston 19, Hazleton 20, Shenandoah 22, Mt. Carmel 23, Harrisburg 24, Easton 25.

A FEMALE DRUMMER (Blaney and Vance, mgrs.: Charles A. Bugbee, representative): Springfield, Mass., Aug. 15-17, Waterbury, Conn., 18-20.

A GUILTY MOTHER (Direction James H. Wallick; Ed Coombe, agt.): Waterbury, Conn., Aug. 15-17, Hartford 18-20, Willimantic 22, 23, Newport, R. I., 24, 25.

A HIRED GIRL (Eastern: Blaney and Vance, mgrs.; John Cook, representative): New London, Conn., 16, Willimantic 17, Woonsocket, R. I., 18, New Bedford, Mass., 19, Fall River 20.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Madison, Wis., 16, La Crosse 17, Winona 18, Eau Claire 19, St. Paul, Minn., 20, Minneapolis 21, Fargo, N. D., 22, Winnipeg, Man., 23, 24.

A SURE CURE (Harry Doel Parker, mgr.): Hoboken, N. J., Sept. 1-3, Brooklyn, N. Y., 5-10.

BROSNAHAN-JACKSON COMEDY: Claremont, N. H., Aug. 15-20, Rutland, Vt., 22-27.

BUBB'S COMEDIANS (Barry Bubb, mgr.): Williamsport, Pa., Aug. 15-20, Danville 22-29.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug 9—indefinite.

CHASE-LISTER: Anamosa, Iowa, Aug. 15-20, Mt. Pleasant 22-27.

CHATTANOOGA (Western: W. G. Cogswell, mgr.; James H. Love, agent): Elgin, Ill., Aug. 22, Dubuque, Iowa, 23-25, Maquoketa 26, Muscatine 27.

CHATTANOOGA (Eastern: J. Simms, mgr.; George Irish, agent): La Salle, Ill., Aug. 28, Ottawa 29, Toledo Sept 1-3.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Poughkeepsie, N. Y., Aug 15-20, Troy 22-27.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Trenton, N. J., Aug. 15-27.

CURTIS STOCK (Harry P. Curtis, mgr.): Wellsville, N. Y., Aug. 15-20, New Castle, Pa., 22-27.

ELROY STOCK: Elizabeth, N. J., Aug. 22-27.

FERRIS COMEDIANS (Dick Ferris, mgr.): Madison, Wis., Aug. 15-20, Decatur, Ill., 22-27.

FRAWLEY: San Francisco, Cal., June 13—indefinite.

GOING TO THE RACES (W. E. Flack, mgr.): Norwich, Conn., Aug. 22, New London 23, New Haven 24, Waterbury 25, Hartford 26, 27.

GRANT'S COMEDY (Horace Grant, mgr.): Baldwinsville, N. Y., Aug. 25-27, Fulton 29-31.

GREENE, JOSEPH: Calais, Me., Aug 15-20, St. John, N. B., 22-27.

KING DRAMATIC (Charles King, mgr.): Denton, Md., Aug. 15-20.

KNOBS O' TENNESSEE (James H. Brown, mgr.; Charles H. Pierson, agent): Peoria, Ill., Aug. 20, St Louis, Mo., 21-27.

LEWIS, DOROTHY (W. O. Edmunds, mgr.): Indianapolis, Ind., Aug. 15-17, Columbus, O., 18-20, Cincinnati 21-27.

MACAULEY AND PATTON: Bellevue, O., Aug. 22-27.

MATHEWS AND BULGER (Dunne and Ryley, mgrs.): Ft. Wayne, Ind., Aug. 22, Terre Haute 23, Mattoon, Ill., 24, Bloomington 25, Joliet 26.

MCCULLOM STOCK: Cape Cottage, Me.—indefinite.

NANCE O'NEIL: Pittsburg, Pa., Aug. 22-29, Cincinnati, O., Sept. 5.

NEILL COMPANY: Minneapolis, Minn., Aug 21—indefinite.

PARKINSON-ROTH (F. P. Numelli, mgr.): Madison, Ind., Aug. 15-20.

PUDD'NHEAD WILSON: Boston, Mass., Aug. 22-Sept 3.

RANKIN, MCKEE (Stock): Minneapolis, Minn., Aug. 7-20.

REMEMBER THE MAINE (Eastern: John Whitely, mgr.; Ben Giroux, agent): Chicago, Ill., Sept. 11-Oct. 1.

REMEMBER THE MAINE (Western: Charles H. Haystead, mgr.: Frank Hopkins, agent): Peoria, Ill., Sept. 18-20.

REYNOLDS JEAN (Howell Grant, mgr.): Syracuse, N. Y., Aug. 18-20, Baldwinsville 22-24.

ROBINSON-DEVYNE (Robinson and Langdon, mgrs.): Alpena, Mich., Aug. 8-22.

RUBLE-KREYER THEATRE: Pierce City, Mo., Aug. 18-20, Vineta, I. T., 22-27.

SALISBURY STOCK: Milwaukee, Wis., May 23—indefinite.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Salida, Col., Aug. 15-20.

TENNESSEE'S PARDNER (Arthur C Aiston, mgr.): Frostburg, Md., Aug. 20, Cumberland 22, Uniontown, Pa., 23, Mannington, W Va., 24, Parkersburg 25, Wheeling 26, 27, Columbus, O., 29-Sept. 3.

THE GIBNEYS (Jack Hoeffler, mgr.): Springfield, Ill., Aug. 22-27.

THE HEART OF CHICAGO (Eastern: Ed. W. Rowland, mgr; Edwin Clifford, agent): Racine, Wis., Aug. 28, Beloit 29, Janesville 30, Madison 31.

THE HEART OF CHICAGO (Western: John B. Hogan, mgr.; W. C. Justice, agent): Winona, Minn., Aug. 19, La Crosse, Wis., 20, St Cloud, Minn., 22, Wahpeton, N. Dak., 23, Fergus Falls, Minn., 24, Crookston 25, Winnepeg, Man., 26, 27.

THE NANCY HANKS (Ed. Kendall, representative: Eastport, Me., Aug. 16, Machias, 17, Vinal Haven 18, Rockland 19, Boothbay Harbor 20, Belfast 22.

THE SPOONERS (B. S. Spooner, mgr.): Jamestown, N. Y., Aug. 15-20, Hornellsville 22-27.

UNDER THE DOME (Eastern: Martin Golden, mgr.; Harry Pierce, agent): Chicago, Ill., Aug. 21-27, Buffalo, N. Y., 29-Sept. 3.

UNDER THE DOME (Western: Frederick Kimball, mgr.; W. C. Justice, agent): La Crosse, Wis., Aug. 24, Winona, Minn., 25, Rochester 26, St. Cloud 29, Wahpeton, N. Dak., 30, Fergus Falls, Minn., 31.

WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

BOSTON LYRIC OPERA: Cincinnati, O., June 19—indefinite.

BRINKLEY OPERA: (W. J. and Robert Brinkley, mgrs.): Nashville, Tenn., Aug. 18-20, Atlanta, Ga., 22-27.

BROADWAY THEATRE OPERA: Manhattan Beach, N. Y., Aug. 8-20.

HERBERT, VICTOR: Manhattan Beach, N. Y., June 27—indefinite.

KANE OPERA (No. 1): York, Pa.—indefinite.

PALMER OPERA: Lancaster, Pa., June 27—indefinite.

WILBUR OPERA: Buffalo, N. Y., June 6—indefinite.

VARIETY.

GAY MORNING GLORIES: Louisville, Ky., 14-20, St. Louis, Mo. 21-27.

HARRY W. SEMON'S EXTRAVAGANZA: Chicago, Aug. 14-20.

IRWIN BROS.' BURLESQUERS: Cincinnati, O., Aug. 14-20.

ROBIN HOOD, JR.: Pittsburg, Pa., Aug. 15-20, Cleveland, O., 22-27.

MINSTRELS.

BARLOW BROS.': Dayton, O., Aug. 14-20.

CLEVELAND AND WILSON'S: Washington, D. C., 11-13.

FIELD'S: Staunton, Va., Aug. 18, Charlottesville 19, Petersburg 20, Lynchburg 22, Norfolk 23, Richmond 24.

GORTON'S: Grand Forks, N. D., Aug. 16, Winnipeg, Man., 19, 20.

HAVERLY'S (J. H. Haverly, mgr.): Canton, O., Aug. 16, Mansfield 17, Lima 18, Ft. Wayne, Ind., 19, Chicago, Ill., 20-Sept. 3.

SCOTT'S: Owatonna, Minn., Aug. 16, Mankato 17.

PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.) Syracuse, N. Y., Aug. 16, Oswego 17, Auburn 18, Rochester 19, 20, Buffalo 22-24.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Columbus, O., Aug. 15-17, Louisville, Ky., 18-20, Evansville, Ind., 21, Nashville, Tenn., 22-24, Memphis 25-27.

MISCELLANEOUS.

BELLSTEDT CONCERT BAND: New Orleans—indefinite.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.

B. R. RAVEN'S BAND: Brighton Beach, N. Y.—indefinite.

CAMERON CO. (Charles Lee Noir, mgr.): Tower City, Pa., Aug. 16, Lewisburg 18, Williamsport 19, Renova 22, Houtzdale 23, Altoona 24.

COYLE MUSEUM: Omaha, Neb., June 27—indefinite.

MCEWEN, HYPNOTIST: Marshall, Minn., Aug. 15-17, Pipestone 18-20, Madison, S. D., 22-27.

CIRCUSES.

BARNUM AND BAILEY: Bristol, Eng., Aug. 15-18, Weymouth 19, Bournemouth 20, Southampton 22, 23, Portsmouth 24-27, Eastbourne 29, Hastings 30, 31, Folkestone Sept. 1, Chatham 2, Croydon 3.

MAIN, WALTER L.: Listowell, Ont., Aug. 16, Owen Sound 17, Walkerton 18, Berlin 19, Brantford 20, Simcoe 22, St. Catherine's 23.

PAWNEE BILL'S WILD WEST: Terre Haute, Ind., Aug 17, Frankford 18, Logansport 19, Elwood 20, Kokomo 22, Marion 23.

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THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Last week's production of The Winter's Tale, at the Suburban Garden, St. Louis, brought the season of Shakespearean revivals to a close and the company will be seen for the next two weeks in modern comedy. The productions during the past weeks have been very elaborate and have received due appreciation. The Winter's Tale last week met with especial success. Grace Henderson's Perdita, Nellete Reed's Paulina, Henry Jewett's Leontes, Frank Losee's Camillo, and Edmund Lyons' Autolycus were particularly praiseworthy.

Lawrence Hanley arrived last week from St. Louis, where he conducted a dramatic school with fifty or more pupils after the closing of the Imperial Theatre in May. The hard work Mr. Hanley has undergone shows upon him. He is here for rest and recreation solely, leaving at once for Manhattan Beach, where, at the Oriental Hotel, he hopes to gain weight and rest before commencing his work next year as leading man of the Imperial Theatre. The opening bill at the Imperial will be The Wife's Peril, made famous by Mrs. Langtry and Charles Coghlan some years ago. Mr. Hanley, with Minnie Seligman, Grace Henderson, Marion Elmore, Mattie Earle, Frank Losee, Edmund Lyons, Hugh Ford, Harry Webster and others, comprise a stock company the equal of which few theatres can boast of, and the management expect to reap a rich reward for their great outlay of money. The theatre has been completely renovated and upholstered, and a new stage, electric plant and drops put in. When completed these improvements will make the Imperial Theatre one of the handsomest in the country. The policy of the house has been changed somewhat. Only three matinees a week will be played and a slight advance in prices has been made. Managers Jannopoulo and Gumpertz are popular in St. Louis and have the good will of all classes. Mr. Hanley will study a number of new parts while on his vacation. Among them is the hero in The Wife of Matetas, Macbeth, and Coriolanus.

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The Woodward Stock company, at the Creighton Theatre, Omaha, Neb., has been playing continuously at the Creighton since Jan. 10. The regular season will open Sept. 11 with Men and Women. The complete roster of the company is as follows: Paxton, Burgess and Woodward, proprietors; O. D. Woodward, manager; Bertha Creighton, Gertrude Berkeley, Emma Dunn, Grace Fox, Lettie Allen, Mary Snowden, Little Marie Snowden, Frederick Montague, Walter Greene, Wilson Enos, Hal E. Davis, Frank Lindon, De Witt Clinton, Will Davis, and Harry C. Long.

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Mr. and Mrs. James F. Kelly (Dorothy Kent), having closed their season with the Courtleigh Stock company, are guests of Lisle Leigh at her beautiful cottage at Cape Elizabeth. Mrs. Kelly is playing a special engagement with the Bartley McCullum Stock company at Cape Elizabeth in Niobe this week.

Mary Drummond Hay and Genevieve Reynolds have been engaged for the McCullum Stock company.

The season of the stock company at Peak's Island, Me., will close Sept. 3.

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Herbert O'Connor has returned to town, after giving readings in New Jersey and the Catskills, to join the Murray Hill Theatre Stock company.

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Percy Plunkett, who has been playing Ticonderoga, N. Y., and nearby towns with his Summer stock company, closed his season at Ticonderoga Aug. 6. It was his intention to have played a few weeks more, but as the regular seasons of most of the members of the company were about to open he was forced to close. The season proved so pleasant and so profitable that Mr. Plunkett has arranged to return next year, when, with his company, he will camp near Lake George. He intends to have a naphtha launch large enough to carry the entire company. Blanche Plunkett, Anna Ware Barnes, Gerreg Lake, and Frederick Forrester will be in the company. Mr. Plunkett is now rehearsing with Tennessee's Pardner.

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Among the members of the Shubert New Stock company, at the Bastable Theatre, Syracuse, are Margaret Dibden, Sarah Truax, Emily Melville, Channez Olney, Nita Sykes, Robert Haynes, J. H. Kolker, Charles Dade, J. B. Tynan, R. E. Graham, and E. L. Stone.

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Mr. and Mrs. Osborne Searle (Frances Desmond), having closed with the Lyceum Theatre Stock company, Rochester, are summering at Ontario Beach. Mr. Searle is busily engaged on a large number of water color paintings to be exhibited in Columbus, O., about Sept. 1, when the couple will open with the Valentine Theatre Stock company. Mr. Searle is also designing the interior decorations for two new houses at Rochester.

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Karra Kenwyn has been engaged by T. Daniel Frawley to play the name part in the revival of Trilby by his company at the Columbia Theatre, San Francisco.

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T. Henry Kolker closed with the Salisbury Stock company after a season of forty-two consecutive weeks under Mr. Salisbury's management. He has only good words to say of Mr. Salisbury as a manager. Mr. Kolker is resting here until the opening of the Bastable Theatre Stock company, Syracuse.

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Annie Blancke and Robert E. Evans, of the Valentine Stock company, Toledo, were married in this city by Acting Mayor Guggenheimer on Aug. 12.

Marie Van Tassell will play the heavy and not the leading roles, as has been reported, with the Turner Stock company at the People's Theatre.

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Manager R. L. Giffen, of the Manhattan Beach Stock company, Denver, has engaged Blanche Walsh as leading woman. Miss Walsh opened in Aristocracy Aug. 6.

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Frederick Paulding has signed as leading man with the Salisbury stock company, at the Davidson Theatre, Milwaukee.

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A banquet was given in honor of Henry Shumer by his Detroit friends at the Hotel Cadillac, in that city, on Aug. 11. Mr. Shumer was surprised pleasantly by the presentation to him of a handsome diamond pin. A delightful evening was passed, with toasts, speeches, etc. Mr. Shumer left on Saturday for Saratoga to begin rehearsals with the Robert Cummings Stock company at the Princess Theatre.

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Ethel Browning will play ingenues and Ashley Miller juveniles with the stock company at the Park Theatre, Brooklyn.

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Hattie Neville has been engaged to open on Sept. 1 with the Stock company at the Standard Theatre, Philadelphia.

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John T. Dwyer has been engaged by John W. Albaugh, Jr., for the Lyceum Theatre Stock company, Baltimore.

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Frances Florida has been spending her vacation in Minneapolis. She will leave this week to begin rehearsals with the Court (formerly Criterion) Theatre Stock company, Chicago, Ill.

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Rehearsals of the stock company at the Columbia Theatre, Newark, N. J., will begin Aug. 22. The Standard Theatre Stock company, Philadelphia, will commence its rehearsals Aug. 20.

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The roster of the Théâtre Français Stock company, Montreal, follows: W. E. Phillips, manager; Drew A. Morton, stage-manager; Charlotte Deane, Helen Potter, Nellie Callahan, Dora Norman, Arthur G. Smith, Henry Driscoll, Harry W. Rich, Drew A. Morton, Irving Chauncey, Walton Townsend. Manager Phillips left town for Montreal last Saturday. The company will begin rehearsals Aug. 20. The season will open Aug. 29 with Darkest Russia as the first week's bill.

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Joseph Kilgour has been engaged for the Girard Avenue Theatre Stock company Philadelphia.

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Edna Ewen, formerly of My Friend from India, left for San Francisco on Saturday to play ingenues with the Alcazar Theatre Stock company.

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Walter Perkins scored another hit at Boston in the recent Castle Square production of The New Boy, for the title-role of which he was specially engaged. The critic of the Boston *Journal* said that Mr. Perkins' success in the part was due largely to his personality, as had been the case of Weedon Grossmith in the original London production.

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The Columbus Theatre Stock company will open its regular season at the Columbus Theatre Aug. 20, under the management of Mordaunt and Block. The sterling policy of offering the best productions with every attention to scenic and artistic detail, which brought immediate success during the Spring and Summer season, will be adhered to and the personnel of the company will be of the best. The opening bill will be Caste, followed by Christopher, Jr., and The Lost Paradise. In the company are included Frank Mordaunt, William Beach, Frazer Coulter, Frank E. Aiken, Charles Bowser, S. Miller Kent, Carl Ahrendt, D. P. Bowles, Theodore De Vere, Una Abell, Kate Denin Wilson, and Effie Germon. The stage will be under the direction of William Seymour, assisted by Albert Lang. Rehearsals commenced last week.

Charles Bowser and William Beach have been engaged for the Columbus Theatre Stock company. William Seymour, stage-manager of this company, arrived from Boston last week to superintend the rehearsals.

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The Stuart Stock company closed a successful ten weeks' season at the Cook Opera House, Rochester, N. Y., on Aug. 6. The entire company remained over at their own expense to give a benefit performance of Moths on Aug. 8 for aid of the families of the "boys at the front." The benefit, which was very successful, was given under the auspices of the Colonial Dames. Every cent realized went to the cause, as the use of the house was free and all the attaches volunteered as well as the company. The prices were raised to $1 and the boxes auctioned. A good sum was realized. Mr. and Mrs. A. H. Stuart (Jessie Bonstelle) are resting for a week at La Rue Island, in the St. Lawrence River. The company will open its Winter season in October.

ENGAGEMENTS.

Eddie Foy, for the principal comedy part in The Hotel Topsy-Turvy.

Hattie E. Schell, for leads with the Pacheco Ideal Comedy company.

Harry De Vere, for the heavy lead in Gettysburg.

O'Kane Hillis, for the courier in Darkest Russia. Other engagements for this attraction are John F. De Gez, Adra Lanislee, and Herbert A. Schaules.

Joseph L. Munzer, as advance representative for Thomas E. Shea's Man-o'-War's Man, opening in Norwich, Conn., Sept. 5.

Gertrude Liddy, to originate an important part in Davis and Keogh's production, Daughters of the Poor.

Warren Conlan, Henry E. Walton, Ernest Tarleton, Ralph Delmore, Dorothy Rossmore, and Vera De Noie, for Devil's Island.

C. A. Burt, to go in advance of A Parlor Match. Mr. Burt is now busy booking the route of Charles F. Dittmar's new production, Wheel of Fortune.

Wilton Townsend, re-engaged for the Théâtre Français, Montreal. Admirers of Mr. Townsend's work in Montreal the past season have compared it favorably to that of E. J. Henley.

Billy Williams, for Edward Harrigan's company.

Merri Osborne, for La Tortue.

James A. Devlin, for the comedy part in The Heart of Chicago (Eastern).

Edward O'Connor, the Irish comedian, for Clara Thropp's starring tour in Where's Matilda.

I. A. Solomon, by [illegible]nson Mitchell and Company, to go in advance of Harrison J. Wolfe in The Lost Paradise, opening Sept. 5 at Amsterdam, N. Y.

Carolyn Huestis, to go with The Telephone Girl and understudy Clara Lipman.

William C. Ott, as musical director with the Donovans in Dewey's Reception at McFadden's Alley.

BURR McINTOSH TELLS OF THE WAR.

Lying on his cot, in a private room in the New York Hospital, Burr McIntosh, actor and war correspondent, told a MIRROR man last Friday the story of his experiences with General Shafter's army in Cuba. It is a fortnight since Mr. McIntosh, suffering from the effects of his attack of yellow fever, arrived in New York on the transport *Leona* and was taken to the hospital. Here, with the best of care, he has improved steadily, but he is in appearance vastly different from the hearty, healthy man who sailed for Cuba but two short months ago. The forty-eight pounds that he lost while in Cuba are shown by his sunken cheeks and thin hands. His face is pale and his voice has not regained its power, but he greeted the MIRROR man warmly and was willing to talk of the war as he saw it.

"I didn't come back without some honors at least," he said with a smile. "I have a certificate from Dr. Guiteras, the yellow fever expert, to the effect that I was the first patient with yellow fever to be received at the hospital, and the first to be discharged. So I won some distinction.

"These photographs of mine," continued Mr. McIntosh, opening a small box, "show better than I can tell many of the scenes that I witnessed. Here is the expedition starting from Port Tampa; here are several views of the different vessels comprising the fleet; here is the landing of the troops at Baiquiri. These are a few of the Rough Riders, and here are Richard Harding Davis, Stephen Crane, Frederic Remington, and other correspondents; this was taken as the first gun was fired at the battle of San Juan; these are some of the typical Cuban soldiers, and a worthless lot they are. The three bodies in this picture are the first dead that I saw. Here are several views of the bodies of 'Ham' Fish and Captain Allyn Capron, of the Rough Riders. This is Captain Capron's rude grave on the battle field. This photograph I prize most highly of all. It is the last picture ever taken of poor 'Ham' Fish, and shows him on the deck of the *Yucatan* when she sailed from Tampa. I have worked hard to bring it out clearly, and am having some copies made for Fish's father."

There were in all about fifty photographs; some of them have been published, and all are interesting.

"That picture of the landing at Baiquiri," Mr. McIntosh said, "was taken only after considerable difficulty. When we reached Baiquiri General Shafter issued an order, aimed at the newspaper men, that no one not directly connected with the army would be permitted to land until all the troops were ashore. This was absurd and unnecessary, and after waiting for some time I stripped myself, crawled out of a window, dove off the boat and swam ashore, a distance of three-quarters of a mile. I had arranged with a 'striker' to bring my effects, and was thus enabled to witness the landing and get some good pictures.

"To begin at the beginning, I left Port Tampa on June 14 on the transport *Matteawan*. Apart from the discomforts that everyone underwent all went fairly well with me until July 1, the day that the army, in its onward march, stormed San Juan. That was the day that the fever, the result of the hot days, damp nights and bad food, began to tighten its grip on me, and though I didn't know what was the matter with me, I felt more dead than alive. In the morning I went with some of the soldiers who were searching for the road. When the battle began, Crane, Remington, two of the foreign attaches and myself went up on the side of a hill, where we had a commanding view of the fight. From here we saw the charge of the Rough Riders and all the splendid work of our brave troops. After awhile we worked our way to the front. The sights along the road were the most horrible I ever saw, and I shall never forget them. The Spanish sharpshooters, concealed in the leafy tops of cocoanut trees, would pick off our men by scores. It was cruel to see the odds under which our boys advanced. One poor fellow, not twenty-five yards from us, was shot through both knees by a Mauser. Another, hit in the foot, stooped over for a moment, and his jaw was knocked off. Such scenes were everywhere.

"We turned back and stopped for a time at a turn in the road that they called Bloody Angle. Here I took some pictures, and then started back to the camp at El Poso. You can imagine how weak I was by this time when I tell you that it took me one hour to get there. The distance was a mile and a quarter.

"At our dinner at El Poso that night we had what we thought a fine meal. It consisted of bacon, corn, beans and coffee. I had neither strength nor appetite to eat it, however, and finally turned in, sharing with Davis a blanket that we subsequently learned was the one Captain O'Neal, of the Rough Riders, who was killed in the battle, had used the night before. The next morning I started for the front, but was too weak to reach there. I sat by the roadside for an hour, and then dragged myself over to a little stream, beside which I lay all day, dashing myself with water. At night a wagon took me to General Shafter's headquarters, and in that wagon I slept. In the morning I went in the wagon to Siboney. I went to the so-called hospital tent there, and stayed two days, then I was taken to the yellow fever hospital, and found out for the first time that I really had yellow fever. Here I lay for nine days. There were five of us at first, but when I left there were more than one hundred. The suffering we endured was terrible. The arrangements were absolutely inadequate. There were no delicacies and hardly necessities for the sick. Only one piece of ice did we have while I was there. One day someone brought a few half dried oranges. How good they tasted to us!

"I firmly believe that half of the deaths at Siboney have been caused by this lack of supplies for the sick. The whole matter has been horribly mismanaged. The Cubans got everything. The supplies were given to them, and our sick and wounded soldiers got next to nothing. I have seen a line of our men refused relief by the Red Cross, while the Cubans could have anything they wanted. One day I saw a Cuban, who had received a can of condensed milk, sell it to an American for a dollar. This was but one instance of many. The hospital ship *Relief* was another example of bad management, and gave little or no aid. There was a soldier at Siboney who had both legs cut off at the knee. The hospital people didn't take him, and the *Relief* force wouldn't come and get him. I don't know what became of him.

"Let me say a good word, though, for Major Legarde and his assistants at the hospital at Siboney. Though heavily handicapped, he managed everything as systematically as possible, and did noble work.

"After being discharged from the yellow fever hospital I stayed in Siboney five days, and then went aboard the *Aransas*. The night before Mr. Hearst, of the *Journal*, had sent some delicacies ashore, and I had overeaten a bit. The result was a relapse, so when the *Aransas* reached Santiago I was put ashore, where I met Dr. Parker, of New Orleans, an old college mate, who took me to his quarters and gave me good care. Two days after I went aboard the *Leona*, homeward bound. I was very weak then, and when we reached New York I was brought here, where I have remained. I lost just forty-eight pounds during my attack of fever.

"Next week I hope to leave here, and will visit friends on Long Island for about three weeks. During the latter part of that time I will confer with Mrs. Lottie Blair Parker regarding the play, A War Correspondent, that she has written for me, and in which I will star under the management of Harry Doel Parker. I expect to be recovered fully by the first week in September, when the rehearsals will commence.

"I don't want you to go away with the impression that the play is a clap-trap affair, thrown together to meet the present spirit, and depending for its success on cheap appeals to patriotism. It is not. It is a romantic comedy of the Gillette order, so to speak, carefully and, I think, very well written. Its scenes are laid in and about Havana, six months before the beginning of the present war. I am so confident of its success that I gave up a number of other good offers for next season in order to appear in it."

The MIRROR man asked Mr. McIntosh if he would care to take a hand at campaigning in Cuba again.

"Yes," he answered. "The experience almost atones for the discomforts. I regret extremely having missed so much through my illness, and should be willing to try it again. There was another disappointment that my illness caused me, by the way. I had planned to give a series of lectures on the war. My illness cut me off in the heat of the fray, and then, as a climax, six rolls of films of my photographs, containing some of my best views, were spoiled by the disinfecting process at this port.

"I wish you would state," concluded Mr. McIntosh, "that I was not a member of the Rough Riders, as has been published. I went to Cuba as correspondent for *Leslie's Weekly*, the New York *Journal*, the Pittsburg *Dispatch*, and the Boston *Traveler*. While I had many friends among the Rough Riders, I was not one of 'Teddy's Terrors.'"

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THE LONDON STAGE.

GAWAIN'S GOSSIP.

Charmion Imperils London Licenses—News of John Bull's Playerfolk.

(Special Correspondence of The Mirror.)

LONDON, Aug. 6.

The great sensation of the week in our city (apart, of course, from Terah Hooley's continued revelations as to peer-buying for company-promoting purposes) has been provided

ALEC ROMER.

by Charmion, the acrobat, whom you have seen. She made her first public appearance at the Alhambra on Wednesday night, and her habit of undressing herself, *coram populo*, and on the flying trapeze, both on Wednesday and since has drawn enormous audiences to the sometime not too crowded Alhambra, the said big audiences including, I found, perhaps the largest number of gloating old baldheads ever seen at one time in any place of amusement, certainly in any English place of amusement. For be it noted that it had gone abroad that at a private show on Tuesday the said Charmion had disrobed to such extent as to beat all previous records. Having the honor to represent your popular journal in this city, I, of course, made it my business to be present at this undress rehearsal, so to speak, and I am bound to confess that I have never before seen an act so likely to imperil a theatre lincense as they are issued in London. Of course, by the Wednesday night, Charmion's clothes-rejecting feat had been considerably modified—as well it might. Even now I doubt not that we shall have alarums and excursions over this daring turn.

Another American comedian has just scored again here. Tom E. Murray's performance in the new musical play, The White Blackbird, produced at the Grand, Croydon, last Monday, is already much talked about. More of this anon.

Herewith is a portrait of one of the most promising and most popular of English comic opera singers—namely, Alec Romer, a fine voiced baritone, of whom you have heard. His wife is Margaret Radcliffe, whose picture will come anon. You may see these talented players before long in your States.

We have not many new London productions threatening us next week. There are only two up to now—namely, The Red Barn, a recently touring new dramatization of the story of the murder of Maria Martin by her bold, bad sweetheart, William Corder, in the early forties; and The Little Duchess, a new musical play which has also been touring. Both of these come to the ancient eastern suburb which old Chaucer used to call Stratforde-atte-Bowe. The first named play is at the local Theatre Royal and the last named at the ditto Borough Theatre.

On Monday, however, there will be two new playlets at the hereinbefore mentioned Alhambra—namely, Honesty, a quick-change sketch for Fregoli, who finishes there next Saturday, and a new ballet sketch of a nautical character, entitled Jack Ashore.

Frank Boyd, editor of the *Pelican*, has written a new drama for the handsome Agnes Hewitt to tour withal. It is at present entitled Broken Vows, which is a play name of some ancientness.

Hugh I. Didcott, the variety agent, whom most of your and our music hall artists know, is about to send on tour two sensation dramas and a musical play, respectively entitled A Life for a Life, Below Bridge, and Tingle Tangle. Two new musical plays are imminent in the suburbs—namely, Naughty Rosina and A Search for a Father.

Sir Henry Irving starts a-touring on Sept. 3, when the now "resting" Ellen Terry rejoins the Lyceumites. Irving while resting is thinking out the grand production of Richard the Second. On Aug. 22 the fair Ellen will play a special week at the Grand Theatre, Fulham-on-Thames, dividing the said week between Othello and The Lady of Lyons. The first of George Musgrove's two touring companies fixed up to travel with your still big success here, The Belle of New York to wit, starts at Morell and Mouillot's new Grand Theatre, Margate, on Monday. The other Belle of New Yorkers start touring in good ould Dublin city, begorra, a fortnight later. John F. Sheridan has this week made a big success at that vast East End music hall, the Paragon, in a big sketch on the subject of Shamus O'Brien.

During the week the deaths have occurred of Richard Dowling, a frequent novel writer and an occasional playwright, and Dr. E. B. Aveling, the agnostic and socialistic lecturer, who, under the name of "Alec Nelson," wrote many plays. The poor doctor, who did less harm by his playwriting than by his atheistic lectures, was only forty-seven.

The date of the production of George R. Sims' new drama, The Gipsy Earl, is now fixed for Aug. 31. At the Vaudeville, where The French Maid finishes its tremendous run to-night, Hood and Slaughter's new extravaganza, now called Her Royal Highness, will be produced on Sept. 3. The big new Drury Lane drama, with its balloons and its cricket match, follows closely after. Wilson Barrett is just back from Australia, looking well and strong and reeking with shekels, moidores, doubloons, pieces of eight, etc.

The following are the latest mems gatherable at the moment of mailing: Manager Lowenfeld is now hurrying forward Ordonneau and Clarrisse's new musical play to be called Miss Violet, to follow the enormously successful La Poupée at the Prince of Wales'. It now seems definitely settled that we shall ere long see in this city your native plays, Ole Olson and Yankee Doodle Dandy. "Owen Hall," formerly James Davis (of that very saucy paper, the *Bat*, and author of A Gaiety Girl, An Artist's Model, The Geisha, and The Greek Slave), has severed his connection with Manager George Edwardes, forsooth. Under the circumstances George is bearing up with exemplary fortitude. Charles Hawtrey will, at the end of the month, transfer himself and Lord and Lady Algy to the Avenue, in order that the long promised adaptation of L'Hotel Johu Bohu may be tried by William Greet and company at the Comedy. Marie Tempest and her new husband, Cosmo Gordon Lennox (stage named Cosmo Stuart) are still honeymooning. My blessings on them!

GAWAIN.

T. HENRY FRENCH HOME AGAIN.

T. Henry French was busy all day yesterday at the first rehearsal of Hotel Topsy-Turvy at the Herald Square Theatre. He found time, however, to tell a MIRROR man something about his recent European tour.

"I spent twelve delightful weeks on the other side," said Mr. French, "and met everybody of prominence in the theatrical world in London and Paris. There was quite an American colony at the Hotel Savoy in London, where we would meet in the grill room at dinner and exchange news and gossip. I received enough invitations from my old friends in London to keep me constantly busy, and my stay there was really the most delightful I ever experienced in that city. Among the dear friends with whom I renewed acquaintance was John L. Toole, the veteran comedian, who is still enjoying the best of health. We had several merry games of poker together. Mr. Toole looks as hale and hearty as when he was the idol of Great Britain. I also met Sir Henry Irving frequently, and I had the satisfaction of filling an order for him for some plates for Richard II., his next Shakespearean production, which is now occupying his time and attention. I also met Michael Gunn, the manager of the Theatre Royal, Dublin. He and his wife, Bessie Sudlow, have a handsome house on Eton Avenue, where they are constantly entertaining their many American friends."

"What plays did you see in London and Paris, Mr. French?"

"I saw everything—good, bad and indifferent. I saw plays that pleased me and plays that bored me. Of course, I can't tell you my private opinion of the plays which have been purchased by other American managers. But I am willing to talk about the pieces I bought myself. First of all, there is Lord and Lady Algy, an excellent play that would make a hit in any country of the globe. I purchased the piece from Mr. Hawtrey, with whom I did business long ago with The Private Secretary. I only hope Lord and Lady Algy will prove as big a hit. Mr. Hawtrey gave a superb performance.

"Well, after buying this play I disposed of it to another American manager. I regretted the transaction and asked him to sell it to me again, but he refused. He has a winner. In London I saw a melodrama called Tommy Atkins, which pleased me very much, and I was also present on the first night of A Stranger in New York. I regret that Mr. Hoyt's play did not meet with the success in London which it was fully qualified to do.

"In Paris I saw Les P'tits Michu, which I purchased and disposed of to Augustin Daly. I also bought the rights to Marchand Chaudron (The Marquis of Pots and Kettles), in which Alice Favier, the original La Poupée, has taken Paris by storm. In the Paris *cafe chantants* I saw many atractive bills. A ballet of Blue Beard by Charles Lecocq, composer of Girofle-Girofla, pleased me particularly. While I was in Paris I was appointed American agent for Chaudens, the big operatic producer.

"Now I am busy with Hotel Topsy-Turvy. Let me tell you about the original production of this piece in Paris. The conditions under which it was first presented to the Parisians were unique in stage annals. The piece was underlined for production at the Folies Dramatiques. Le Timbale D'Argent was being sung there while Topsy-Turvy was in rehearsal. The last night of Timbale D'Argent the two principal singers failed to come to the theatre. M. Silvestre, the manager, was in despair, but he finally came before the audience, and said: 'Ladies and gentlemen, our two principal singers have disappointed me, and we cannot therefore give a performance of Timbale D'Argent. I propose to give you instead a full dress rehearsal of our new piece, Topsy-Turvy. Any one who doesn't care to remain will have his money refunded at the box-office.' This speech was received with great applause, and not a single person left the theatre. The piece made a great hit, actors and audience sharing the spirit of good humor. Next day all Paris was talking about the new play, and its public dress rehearsal. The critics alone were indignant. 'Why didn't you ask us to attend?' they demanded of M. Silvestre, who replied: 'My dear fellows, I had no intention of producing the piece an hour before the curtain rose on the first act.' Topsy-Turvy ran two hundred nights in Paris. We hope its New York record will be twice as good."

IBSEN DAY AT THE P. W. L.

The August Drama meeting of the Professional Woman's League yesterday was an Ibsen Day. The meeting was presided over by Mary Breyor. After Fanny Spencer had played a piano solo, Maude Banks read an interesting paper on the Norwegian dramatist. This was followed by a performance of A Doll's House, which was cast thus: Torvald Helmer, Anna Stannard; Nora Helmer, Clara Thropp; Dr. Rank, Mrs. Edwin Brandt; Nils Krogstad, Miss E. Oldcastle; Mrs. Linden, Miss Burnett; Anna, Bessie Lea Lestina. There was a very large attendance, the event being of unusual importance.

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Press comment on Mr. James as Jaques, the melancholy philosopher, in As You Like It, supporting Miss Effie Ellsler:

"Mr. True S. James was a central figure of the second act as the cynic Jaques, and his deep, rich voice was heard at its best in the well-rendered declamation of 'The Seven Ages of Man.'"—*Oregonian*, Portland, Ore., Jan. 29, 1898

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Press comment on Mr. Horning's work in PRISONER OF ZENDA: "Benjamin Horning in the dual role of Rudolph, king of Ruritania, and Rudolph Rassendyll, the pretender, brilliantly sustained the heavier as well as the comedy portions of the play. To him fell the burden of the work, his performance as a whole being excellently done and in his final scenes he was truly heroic without being over demonstrative." Add. 234 W. 53d St., Agents, or MIRROR.

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TELEGRAPHIC NEWS

CHICAGO.

On the Verge of the Season—Hall Sketches the Talk of the Lakeside.

(Special to The Mirror.)

CHICAGO, Aug. 15.

Another week of midsummer theatrical dullness, but the end of the dramatic drought is now in sight. Next week the regular seasons of two of the first-class houses will open. Monday evening, Aug. 22, will be a gala night for Manager Harry Powers, for then Herbert Kelcey and Effie Shannon will aid him in christening the new Powers Theatre (formerly Hooley's) with Clyde Fitch's play, The Moth and the Flame, upon which New York has already set the seal of its approval. Manager Powers has given up his vacation this year to superintend the remodeling and redecorating of the popular playhouse, and we are promised the prettiest theatre in the country. Harry, by the way, usually keeps his promises.

At the Columbia next Sunday night Manager Davis will open his regular season, and we shall then learn George Broadhurst's version of Why Smith Left Home. It is his latest farce, and much is promised for it. It will be in the hands of an excellent company.

After a tilt in the courts, Manager George Wood gave up the fight last Monday night and closed Pain's Cuba. The Mayor held that the show could continue if the management paid a license of $100 per night, together with $2,500 back license for the performances already given, but George did not think the game worth the fireworks, and he shut up shop.

Manager John W. Dunne, who has been rehearsing here, left with A Milk White Flag Saturday, and opened his season in Milwaukee that night.

Last Sunday the colored minstrels, under the Richards and Pringle banner, gave us a preliminary glimpse of the Alhambra, under the new management of Hutton and Hagan, with C. W. Daniels in active charge, and the regular season was inaugurated yesterday afternoon and evening, two large audiences witnessing the Cuban melodrama, For Love and Life.

When I read the roster of Colonel "Jack" Haverly's Minstrels in THE MIRROR, I wanted to stand right up and sing "Auld Lang Syne." There are forty of them, and you may "count 'em," as in the good old days. And Frank Cushman! I listened and caught the strains of "Hear Dem Bells," and "Hoochey Coochey" Billy Rice, too, who says "gimme chaw tobacco," There were all the old singers, and Hughey Dougherty, too. "Sweet Evalina!" Maybe Colonel "Jack" won't get a great reception with his old boys when he reaches Chicago!

On my Wisconsin-bound train, I met Matt Berry, just recovered from a brief tour with Eddie Foy's play, Mr. Packer, of Chicago, and on his way to arrange a battle of Manila in St. Paul for Pain. Amy Leslie, of the *News*, was on the same train, bound for Oconomowoc. This, by the way, is the town made famous by the Irishman in the smoking car, who, when he heard the brakeman call "Oconomowoc!" jumped up and exclaimed: "No, sir; O'Connor's got his ticket and I'll be —— if he'll walk."

Manager Will A. Barry is making great preparations to open his new Adelphi (formerly Havlin's), and he has booked many strong attractions in connection with the Bijou.

Here's a story left over from the Washington Park race meeting. Frank Burbeck, of Shenandoah, used to go out there very often with Charlie Richman, of Daly's company, and one day Richman came upon Burbeck crowding his way toward a bookmaker. "What are you betting on, Frank?" asked Charlie. "Minnie W. is a cinch," was the reply. "But she's scratched," said Richman. "Oh, that's all right," said Frank; "she'll win, sure. A little scratch won't hurt her."

There are the usual changes of bills at the Bijou and Hopkins' this week, and the other outlying theatres are planning their Fall openings.

Preparations are already being made by the Forty Club's committee for the opening of the club's series of dinners next month. The usual ladies' dinner will take place in January. A welcome rumor is current that the old vice-president, Nate Salsbury, is to make Chicago his home and renew his active membership in the club.

Lyon and Healy, of this city, are making a great go of the new "coon" song, "Susie-Ue," which is now being sung with success by any number of professional people out this way.

I'll soon have more in the way of live news, and will not be obliged to fill in the "stage wait" with "gags." Then will you be happier, as well as "BIFF" HALL.

BOSTON.

Two Houses Reopen with 'Way Down East and Broadhurst's Jones.

(Special to The Mirror.)

BOSTON, Aug. 15.

It looks as if the regular season were really here at last, as two prominent houses opened their doors to-night—the Museum and the Tremont. The Columbia opens next Monday and the Grand Opera House the following Saturday, after which the Park and Boston will fall in line, leaving the Hollis Street as the last to open, as it was the last to close for the Summer.

At the Museum What Happened to Jones was the opening bill to-night, George H. Broadhurst's farce being presented by a company entirely different from the one seen here last season. George C. Boniface, Jr., is a Boston boy, and that fact was very evident by the warmth of his reception to-night. Anna Belmont and Kathryn Osterman made themselves favorites at once, and Gerald Griffin came in for his share of the applause. Roland Reed will follow Mr. Broadhurst's comedy.

Mr. and Mrs. R. J. Dustan are the dramatic top-liners at Keith's this week, presenting The Man Upstairs.

'Way Down East was the opening attraction of the new season at the Tremont, and promises to have a long run there, judging by the success of its reception to-night. Phœbe Davies, whom Bostonians have learned to associate with melodrama, played the heroine in a sympathetic way, and Louise Galloway made a hit in the ingenue role. Odell Williams, always a favorite here, gave a capital performance of the old farmer, and Forrest Robinson won the audience by his sincere portrayal of the son.

Still Waters Run Deep is the selection at the Castle Square this week. This is the first presentation of Tom Taylor's play here in four years. The Kendals were the last to do it. James O. Barrows was specially engaged to join the company for this production, and J. H. Gilmour returns from his vacation to play John Mildmay. Frances Drake and Maude Odell are the only ladies of the company required for the piece, and both appeared to excellent advantage.

Maggie Cline heads the bill at the Sans Souci this week.

Arrangements have been completed for the stock company at the Bowdoin Square, which will open Aug. 22 with Kit, the Arkansas Traveler. Henry T. Chanfrau will appear in the title-role. Perhaps the most important of the new comers will be Arthur F. Buchanan, who was formerly at the Museum. Fanny McIntire remains as leading lady, and E. L. Snader continues in his old position. The other members of the company are Marie Anderson, Florence Hale, Charlotte Hunt, Carl Fey, James Levering, Edwin Holland, and Mark Kent. Jay Hunt will direct the stage, while Arthur Griffin will be in front of the house. Two performances a day will be given.

George W. Magee, manager of the Grand Opera House, is back again in Boston. He says he has the strongest bookings his house has ever had. For the remainder of the Summer he will divide his time between Nantasket and his office.

Tom Henry's right hand is tired out with receiving the congratulations of his friends upon his return to the Columbia to the position of resident manager, in which he made such a conspicuous success last season. During the Summer Tom has been looking for Smith in Philadelphia, and he hopes to find him in Boston some time during the course of the present season. He still goes without his mustache and so I infer that Hi Henry's minstrels are among the bookings for the Columbia.

J. P. Buckley, formerly manager of Otis Skinner, has been engaged by Rich and Harris to go in advance of Andrew Mack.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are in Boston for a fortnight, visiting the bride's parents, Mr. and Mrs. Allan Mackintosh. They are receiving the congratulations of the bride's friends, and this week their wedding reception will be given and promises to be a brilliant social affair. They will then return to Columbus, Ohio, having been re-engaged for the Valentine Stock.

One of the features of last season was the presentation of The Princess Matilda, a one-act play by E. H. Clement, the editor in chief of the *Transcript*. By a stroke of enterprise the management of the Castle Square has secured it and will give it next week with Robertson's Home.

What Happened to Jones had a hustler here in advance in the person of Sam Fletcher, who has made hosts of friends in Boston and no mistake.

The rehearsals of Two Little Vagrants opened at the Grand Opera House last week. The season will begin there Aug. 27.

J. Walter Kennedy is writing a poem.

Horace Lewis scored the biggest hit that he has yet made at the Castle Square in His Wife's Father. One night he received six curtain-calls after the second act. William H. Crane, the original of the character, saw the performance one night and sent a personal message of congratulation to Mr. Lewis.

Howard Gould, who will again assume the leading role in The Prisoner of Zenda with the road company, has been spending the Summer as usual cruising about in his pretty yacht, the *Myth*, which he keeps at Winthrop, his Summer home. At present he is enjoying a cruise along the coast of Maine with his wife and son.

Louise Galloway is playing in 'Way Down East the part which she played in Chicago, but which Minnie Dupree originated in New York.

Carl Lothrop is back in town after a vacation which included a yachting trip along the Maine coast, a sojourn in the country and a wedding tour. Congratulations!

William Charles Masson's assumption of the butler in His Wife's Father was one of the cleverest things yet shown by the Castle Square company.

The Cadets are undecided about having theatricals this year, and will defer the decision until the recovery of a member of the dramatic committee, who is ill.

Adaline Ormstead and Katherine Dooling have been the guests of Mrs. Frank J. Keenan at Winthrop.

Quincy Kilby, treasurer of the Boston, is back in town after a two weeks' bicycle trip all over Northern New England.

Fred Wright has been in town during the past week.

One of the pleasant announcements of the coming season at the Tremont is that Mrs. Fiske will be seen there in three new plays.

Grace P. Atwell, who is at Wheeler's Point, Gloucester, has had four offers for next season.

William H. Crane sent a handsome floral tribute for the funeral of Robert A. Stranahan, proprietor of the Savoy.

Mary Sanders, the Castle Square favorite, has earned her rest of a fortnight. One week will be spent at the seashore and the other as the guest of friends at Winchester, one of the prettiest suburbs in the vicinity of Boston.

Gerald Griffin's performance of Ebenezer Goodby in What Happened to Jones delighted his many admirers here to-night.

JAY BENTON.

PHILADELPHIA.

Gilmore's Auditorium is Now the Finest House in Town—Other Reopenings.

(Special to The Mirror.)

PHILADELPHIA, Aug. 15.

The theatrical season of 1898-99 was inaugurated on Saturday night by the opening of Forepaugh's Theatre and Gilmore's Auditorium. Business and manufacturing industries are improving, with bright prospects of profitable returns for our amusement managers.

The Evil Eye, the latest spectacular attraction of Yale and Ellis, will be produced at the Auditorium Sept. 12.

Manager William J. Gilmore can justly feel proud of the reception attending the opening of the Auditorium. This house is entitled to be classed among the most beautiful theatres of this country. The twenty new loges and other costly innovations make the house the most attractive in the city. Charles H. Yale's Forever Devil's Auction was the opening attraction, and received abundant applause. The cast is far superior to that of former years. Finnigan's Ball follows week of Aug. 22.

Forepaugh's Theatre was opened Aug. 13 with a matinee. The Great Diamond Robbery received an ovation, and as each member of this favorite company came upon the stage they received a royal hearty welcome. The house has been beautifully decorated and refurnished. For week of Aug. 22, Lotta's successful comedy, Bob, will be revived.

E. H. Sothern inaugurated the season at the Broad Street Theatre to-night, producing Grace Livingstone Furness and Abby Sage Richardson's new comedy, A Shilling's Worth, which after a brief season here goes direct to the Lyceum Theatre, New York. The scenes of this comedy are laid in the picturesque period of 1776 in New York, when the best residences were near the Battery. The play has a romantic story of true love, and although it is of the stirring time of 1776 it is not a war drama. It touches lightly on the Revolution, as all stories of that period must. Mr. Sothern appears as a gallant young American, Godfrey Remsen, who has spent some years in England and returned to New York to take possession of an inherited estate. By way of revenging himself upon the woman he had loved, and who, believing him to be poor, has thrown him over for a wealthy baron, he hastily marries a simple little country girl who has been brought up on a farm. She discovers that she has been married from pique, and naturally resents it. The plots of Godfrey's former love, who is now a widow, trying to separate him from his young wife, result in his arrest as a spy. The story culminates happily in the reconciliation of husband and wife. The cast is as follows:

Godfrey Remsen	E. H. Sothern
Jack Osborne	Morton Selten
Sir Henry Danvers	C. P. Flockton
Giles	Owen Fawcett
Colonel Carteret	Rowland Buckstone
Captain Antony Lovelace	Arthur R. Lawrence
Captain Beaufort	Marshall Stedman
Lieutenant Kent	Roydon Erlynne
Lieutenant Percy	Norman Parr
Lieutenant Ellis	George Bryant
Sergeant Clark	Tully Marshall
Noakes	Daniel Jarrett
Watts	John ollins
Molly Hedden	Virginia Harned
Lady Sarah Kettelas	Rebecca Warren
Lady Judith Danvers	Eleanor Moretti

The patronage for this season of the year, when our society people are supposed to be all out of town, was most liberal. The production is, however, considered to be in the light of a dress rehearsal, preparatory to the metropolitan engagement. George W. Lederer's colored burlesque company will follow, Sept. 5.

Chestnut Street Opera House has wisely decided to open Sept. 19, instead of Sept. 5. The Imperial Opera company in La Bohème will be the attraction.

National Theatre inaugurates the season Aug. 20 with When London Sleeps, followed, Aug. 29, with In Atlantic City.

Eleventh Street Opera House, with Dumont's Minstrels, opens season Sept. 10.

Keith's Theatre is up to its usual big standard in attraction and patronage. The opening of the other theatres has had no effect on receipts. The programme for this week includes Isabelle Urquhart and company in A Strange Baby; Milton and Dollie Nobles; Arthur Dunn and Mamie Gilroy; Four Cohans in Money to Burn; Olympia Quartette; Animated Song Sheet, with Elizabeth M. Murray, soloist: Morton and Revelle; George W. Day; Dave Miers; Lavender and Thomson, comedy act; Roger and Belle Dolan; McDonough Trio, eccentric acrobats; Fred Brown, Joe Getz, biograph and stereopticon views. With this bill of fare, people are turned away day and night. Next week Signor Del Puente, the noted baritone of operatic fame, makes his vaudeville debut.

The Trocadero Theatre opened this evening under the management of Floyd Lanman. The house has been entirely refitted. Miaco's City Club company was the attraction. Moulin Rouge company follows, week Aug. 22.

Lyceum Theatre, entirely remodeled, new private boxes, frescoed, and new seats, will open for the season Aug. 22, with Nina Diva's European Sensation, and as a special feature Tom Sharkey, pugilist.

Park Theatre opens Sept. 5. For the first six weeks of the season, Manager Gilmore says, there will be presented in addition to a sterling attraction a novelty of such stupendous proportions and extraordinary merit as to attract the attention of theatregoers and managers throughout the country.

Chestnut Street Theatre, with The Girl from Paris, opens the season Sept. 5. The basement of the theatre will this season be utilized for smoking-room and ladies' parlor.

The Museum, Ninth and Arch streets, under management of Charles A. Bradenburgh, opens Sept. 3. Many radical improvements have been made here.

The Stock Dramatic company will continue to be one of the main attractions for season of 1898-99 at the popular Girard Avenue Theatre, which inaugurates the season Sept. 3.

Atlantic City Notes.—Professional people are thinning out at this resort. Charles M. Southwell and Harold S. Silberman are still here. Milton Aborn is doing well at the Academy of Music with his New England Opera company. Manager Donnelly, of the Empire Theatre, is giving a good vaudeville show. Hayes and Lytton, Amelia Glover, Charles M. Ott, May Mitchell, George and Lizzie Conway, Mrs. Max Von Mitzel, Hilda Thomas, and Frank Berry are among the visitors here.

Cape May Notes.—A grand musical festival was given on the lawn of Congress Hall, evening of Aug. 14. Simon Hassler's orchestra of thirty-five soloists, Signor Del Puente and Madame Emma Suelke, the features. At Sewall's Point, Professor C. F. Cook, magician; Billy Williams, monologist; William Whittle, Curlis and Havell, Joseph Kurnan, William Crawford, William Corcoran, Al. Hutchinson, in olio and minstrel show.

People's Theatre opens season Aug. 27, with Side Tracked.

Kensington Theatre has as yet made no announcements.

Grand Opera House is up to present time without a lessee for the coming season.

S. FERNBERGER.

WASHINGTON.

Plans for the Dawning Season—Glen Echo Opera—News of the Capital.

(Special to The Mirror.)

WASHINGTON, Aug. 15.

The three nights and matinee engagement of Wilson and Cleveland's Minstrels at the New National Theatre, commencing last Thursday, was eminently successful from every point of view. The attendance was large and the performance given was first-class in all respects. The regular season at this house will commence Sept. 12, with The Girl from Paris, followed by the Rogers Brothers in John J. McNally's new farce, A Reign of Error, succeeded in turn by Viola Allen, who will inaugurate her starring tour in The Christian.

The Columbia Theatre will open its preliminary season, Aug. 29, with a comedy production under the management of A. M. Palmer. As per contract with the author, this new work must have a production before Sept. 1. No title has been given the play, and at present the name of its author is a mystery.

The Academy of Music, Manager W. H. Rapley's other house, will commence operations on the same date. The attraction will be The Electrician. This will be followed Sept. 19 by Eddie Girard in a revival of Natural Gas. John Griffith in An Enemy to the King, Sept. 26.

Every indication points to the continued darkness of the Grand Opera House, as the property is in litigation.

Tim Murphy's opening in his new play, The Carpetbagger, at the Columbia Theatre, will occur on Oct. 17, instead of Aug. 26.

The Jaxon Opera company continue successful at Glen Echo, where the attendance is always up to the high water mark. The Daughter of the Regiment, successful during the latter portion of last week, will continue the bill until Thursday, with The Bohemian Girl as the midweek change.

Harry E. Allen has been a visitor, enjoying a week's fishing at the club house of the Busy Bees, at Four Mile Run, Va. With him were James T. Galloway and George W. Denham.

The master hand of Frank Dumont, who rehearsed the Cleveland and Wilson organization, was strongly apparent in the performances given here. There was a clockwork-like movement in everything presented that made the entertainment thoroughly enjoyable. Besides his multifarious duties as manager and director of his own minstrel organization at the Eleventh Street Opera House, Philadelphia, Mr. Dumont, though a very busy man, finds his services in demand every Summer, to rehearse some minstrel company for the road. Besides, his spare moments are constantly employed in the writing of new burlesques, with which he will furnish about half of the traveling burlesque companies this season.

W. F. Ryan, the talented Washington comic singer and comedian, will leave this week to rejoin A Stranger in New York.

Retta Danzell, the aeronaut, continues her thrilling balloon ascensions and parachute drops at River View.

The Hula Girl, or Queen Lil, the operatic burlesque by the Harris Brothers, presented last June at the Lafayette Square, will be given at the Columbia Theatre week of Sept. 12, with a cast comprising Washington's best known and most able vocalists.

JOHN T. WARDE.

ST. LOUIS.

Prosperous Outdoor Entertainments—Improvements at the Theatres—Notes.

(Special to The Mirror.)

ST. LOUIS, Aug. 15.

Crowds attended nearly every performance at Forest Park Highlands, last week. The programme was a strong one, and the audiences were particularly enthusiastic. Frank Gardner and his baboon were added features. Josephine Sabel caught the audiences with her chic songs. The other leading features were La Belle Maie, the Elnor Sisters, Barnes and Sisson, Louis Granat, and the biograph with a new set of war views. This week's bill, which began last night to an overflowing audience, was headed by Papinta, who achieved her usual success here. Burke Brothers, Allen and La Rue, Bartlett and May, Lizzie Raymond, the Lorbeys, and Lillian Yars, were the others on the bill.

For last week's bill at Uhrig's Cave, The Bohemian Girl was sung by the Dorothy Morton Opera company. They gave an excellent rendering of Balfe's famous work. Last night the old favorite, La Mascotte, was given to a fine audience. The company will close its engagement Saturday night, when a vaudeville performance will be put on with two performances a day. The Dorothy Morton company will then be reorganized, and will leave for Omaha, where they will play an indefinite engagement.

A Winter's Tale at the Suburban proved to be very popular last week, and it was put on quite lavishly. Grace Henderson, who the coming season will be second leading lady of the Imperial Stock company, made a pretty Perdita. Miss Reed, Miss Elmore, Mr. Lyons, Mr. Williams, and the others help to make the production a most entertaining one. Last night, Betsy, with Miss Elmore in the star part, was given, and minstrelsy and vaudeville filled out the programme.

Lewis and Ernest are doing a big business at their Pavilion in South St. Louis. They had a strong bill last week and this week the programme is equally good.

An elaborate mimic reproduction of Dewey's battle at Manila commenced a season at Athletic Park last Thursday night. It is a St. Louis enterprise, made and painted here. Pyrotechnics and vaudeville are also given. There was a large attendance the opening night. It will run this week.

There was a splendid attendance all last week at Klondike Park. The performances were given for the benefit of the First Regiment. Besides the regular vaudeville performance there were specialties, changed nightly, by leading St. Louisians. Last night a new bill was put on by Manager McManus, and the people appearing were of the best.

The Oakland, in South St. Louis, continue to give their regular dramatic performances by the stock company, changing weekly.

Wednesday night will be benefit night for the Fresh Air Mission at Forest Park Highlands. To Colonel Hopkins, through his resident-manager, Lew Parker, is due this act of generosity for the ladies of the Mission.

Minnie Seligman, who has been winning high praise during the Shakespearean productions at the Suburban, left last week for New

HARRY SAINT MAUR

Westwood, N. J.

York. She will rest before the Imperial opens, when she will return and play leads with the stock company.

Lester Gruner, who has been in the cast at the Suburban this Summer, will leave tomorrow night for New York, to begin rehearsals with Smyth and Rice's Comedians.

Manager James J. Butler, of the Standard Theatre, who has been in New York looking after attractions for his house, has returned. His theatre will open next Sunday. The opening attraction will be The Gay Morning Glories. Paper hangers, decorators, carpet men and others are making the theatre look like new. The interior will be decorated in white and gold.

Manager William Garen hurried back from New York and the seashore several weeks ago, to attend to the improvements in his house, Havlin's. He has entirely renovated it and furnished complete with new seats, draperies, carpets and decorations. The coming season the price of box seats will be reduced from $1 to 50 cents at matinees, and 75 cents at night. Other prices will remain the same.

Manager Short the past Summer, instead of taking his usual vacation, remained at home to fit up the Olympic. A new set of dressing-rooms has been built. There are twelve of them, and they contain mirrors, hot and cold water and other up-to-date accessories.

The coming season Frank R. Tate and Charles P. Salisbury will divide their time between the Great Northern, in Chicago, and the Columbia here.

Hopkins' Grand Opera House is being fixed up for business, Sept. 7. Improvements are being made in the interior. It goes without saying that Lew Parker will continue as manager.

W. C. HOWLAND.

CINCINNATI.

Season's Curtain Rising—Boston Lyrics in The Pirates—Other News.

(Special to The Mirror.)

CINCINNATI, Aug. 15.

The Boston Lyric Opera company at Chester Park began the tenth week of its engagement yesterday, in Gilbert and Sullivan's popular opera, The Pirates of Penzance, which will be fully as successful as any of the past weeks' productions. The season of the company has been extended longer than was originally intended. At the vaudeville theatre Colton and Darrows, Bessie Lamb, George Yeoman, Terry and Elmer, and Henrich and Vetter are seen nightly.

Richards, Pringle, Rusco and Holland's Big Minstrel Show gave two rousing performances at the Walnut yesterday. Among those who were heartily applauded were Billy Kersands, James Crosby, Harry Fidler, the Georgia Sextet, Dick Thomas, and the Kamekichi Japs.

The concerts at the Zoological Garden are being given semi-weekly with the usual attendance.

Nance O'Neil, supported by the McKee Rankin Stock company, will be at the Pike during the G. A. R. encampment week, beginning Sept. 4.

Robinson's Opera House will open Sept. 3 with the new stock company, under the management of C. W. Vance, and with Edmund Collier as the leading man. Edgar Baume has been engaged to play juvenile roles. Miss McMillian and Charles Stewart, of the company, have already reported for duty. Mr. Vance has selected C. Homer Sheridan as his press representative, and this gentleman's thorough familiarity with the details of the work will go far toward winning the desired public favor.

Admiral N. Foster, who was the assistant treasurer of the Grand last year, left Friday for Cleveland, where he is to have charge of the box-office of the Lyceum.

Smiley Walker, the advertising agent for the Lagoon, will look after the advertising for the Fountain and Walnut the coming season.

WILLIAM SAMPSON.

BALTIMORE.

Manager Albaugh's Stock Company—Attractive Summer Bills.

(Special to The Mirror.)

BALTIMORE, Aug. 15.

Mons. Guille, the tenor, proved such an attraction at Electric Park last week that he remains in the bill this week. To-night he renewed his success with the audience at the Park. The other features of the programme were fully up to Manager Ford's high standard and included Diana, the Myriad Mirror Queen; John Starr, juggler and equilibrist; Le Clair and Leslie, burlesquers; Al. Leech and the Three Rosebuds; Mollie Miller, Mabel Fuller, and Lottie Vincent, in a musical comedy by Joe Hart, entitled The First Lesson. The business at the Park has continued good and the season will undoubtedly close upon a successful record. Improvements are being constantly made, and the Park is, without exception, one of the prettiest places south of New York.

River View is also growing in attractiveness. The bill in the Casino this week is made up of the following: Walton and Doyle, eccentric comedians; Farrell and Taylor, comedy musical artists; Margerie Mabelle, song and change artist; Babe Moore, dancer; McCarthy and Reynolds, comedians, and Amy Nelson, serio-comic.

White's Circus still continues to be liberally patronized at Gwynn Oak Park. The ring performance is very entertaining.

John L. Sullivan's Big Company, headed by the famous John himself, is the attraction at Kernan's Monumental Theatre. The posters advise you not to fail to see "the big-hearted fellow," and inasmuch as large-hearted fellows are popular, the house was well filled this evening. In the vaudeville are Darmody, Irene Mackey, Begley and Lee, Petching Brothers, Lowry and Francis, Routherford and May, and Daley and Daley. Next week, Minco's City Club.

Tunis F. Dean, late of the Academy of Music, has returned from a vacation spent at Atlantic City. It is a source of much regret to Mr. Dean's many friends that he will not be associated with the staff of the Academy during the coming season. W. H. Pennoyer, the popular treasurer of the Academy, will remain.

Manager John W. Albaugh, Jr., has decided to open the season of the Lyceum Theatre Stock company on Sept. 19, with William H. Crane's successful comedy, His Wife's Father, instead of choosing a Daly comedy as was previously announced. His Wife's Father gives all the members of the company excellent opportunities and will certainly prove an attractive opening bill. Mr. Albaugh says the list of season subscribers is now larger than it was at the close of last season.

John Flood will play leading business with Mr. Albaugh, succeeding William Harcourt, who will not be with the company this season. Jennie Kennark will return to her old place, as will also Beth Franklyn. Frank Rollistan will in a measure share the leading business with John Flood. Leonora Bradley, who is now with the Denver, Col., Stock company, has been re-engaged. Miss Bradley's work of last season was conscientious and showed a gradual but well-marked improvement.

Grace Mae Lamkin will be a new member of the company. She will fill the place formerly occupied by Adele Block. Miss Lamkin, though new to our playgoers, is favorably spoken of. At present she is with a stock company in Rochester, N. Y.

John T. Craven, who will be with us again, is at present visiting his son, who is at school in Boston. Scott Cooper, who also returns, is at present playing character roles at Peak's Island, Me.

The performances for the coming season will all be directed by the same guiding head that contributed so much to their success in the past. I refer to that accomplished stage-manager, Percy Winter. Mr. Winter has spent his Summer with his wife and child in Boston.

Manager Albaugh has spent his vacation for the most part in golfing. He is quite an adept at this popular game, being a member of the Baltimore County Club, Washington Golf Club, and secretary of the Norwood Field Club at Long Branch. He and his family are summering at Long Branch.

HAROLD RUTLEDGE.

IN SUMMER PLACES.

The Emery Stock company having closed its Summer season at Bar Harbor, Maine, Edwin Emery will spend a few days in rest at Rocky Point. S. Francis Newhall, of the Emery company, is at Providence, R. I.; and William Morey, James C. O'Neill, and Walter Wayne are at Woodside Park, Philadelphia.

Mr. and Mrs. Henry Clay Barnabee, John L. Burdett, and Christie MacDonald were guests of Lilian Carllsmith at her lovely home, "The Breakers," Old Orchard Beach, Maine, last week.

Alphonso Phillips is at Asbury Park.

Hattie Neville, who was overcome by heat while playing at Proctor's recently with Clement Bainbridge in That Overcoat, is at Catskill, N. Y., where she is recovering rapidly.

Graham Henderson is at South Wilton, Conn.

Olive Oliver, Lillian Lamson, and Carrie Roma have been spending their vacations at their homes in Oakland, Cal.

Benjamin Howard is recuperating at Richford, Vt.

Marie Burroughs, who will be Stuart Robson's leading lady during the coming season, after sojourning at Narragansett Pier, spent last week with Mr. and Mrs. Robson at their new Summer home, "Waterwitch Park," Highlands of Navesink, N. J.

Mr. and Mrs. Andrew H. Ransom (Louise E. Jeffries) have been spending the Summer at Scranton, Pa.

Macauley and Patton, and Ida Florence Campbell are summering at their cottage at Windsor Beach, on Lake Ontario.

Fred Peel has gone to Atlantic City for a few days to get in condition to look after the best interests of Casey's Wife.

Estelle Russell last Wednesday at Asbury Park slipped while diving from a springboard and fell into the ocean. Louise Muller swam for her and kept her up until assisted by life savers. A physician was called and Miss Russell soon recovered.

Claire Caldwell is resting at her home, Lock Haven, Pa.

Edward J. Morgan is taking a short vacation in and about Portland, Me.

Reta Villiers and Darrel Vinton have purchased a beautiful Summer residence on Long Island, near Wildwood Lake.

Belle Bucklin is enjoying a restful Summer at her cottage in New Rochelle.

Anna Held is spending this week at Long Branch.

Edna Coddington and Josie Whitford are visiting at Haven, N. Y.

OPENING OF AL. G. FIELD'S MINSTRELS.

The famous Al. G. Field's Greater Minstrels inaugurated their fourteenth annual tour at the Great Southern Theatre, Columbus, Ohio, on Saturday, to an audience testing the capacity. The performance was a success from start to finish, and went with a smoothness and zest carrying the conviction that Mr. Field has this season the banner company of his long and successful career. The first part, which is styled the Al. G Field Minstrels at the Paris Exposition, was a dream of color and decoration.

The opening number, "Emblems of Nations," thrilled the large audience. The comedians, Al. G Field, Arthur Rigby, Tommie Donnelly, and Doc Quigley, with Dan Quinlan in the centre, contribute comedy to this feature. The vocal contingent includes Harry Sheldon, Rees Prosser, C. A. Skeicher, George Hassell, Charles Van, John C. Dickens, Paul La Conde, and George Reeves. The ohio is perhaps the strongest ever seen in the Field Minstrels, being composed of Everhardt; Gruet, Beets and Gruet; Arthur Rigby; Lilliot, Busch and Lilliott; the Faust Family, and the DeVilliers in a Parisian Pantomime

The parade created a most favorable impression and was viewed by thousands of Mr Field's friends in Columbus, where he is esteemed as one of the prominent men of the city. The genial comedian was kept busy all along the line of march doffing his hat in response to the hearty greetings which came from all sides.

A NEW THEATRE FOR DECORAH, IOWA.

On the site of the Grand Opera House, Decorah, Iowa, which was destroyed by fire July 18, a new theatre is being erected. Contracts have been let for a larger house in every respect. One of the principal improvements will be the enlargement of the stage, which will accommodate any traveling attraction. The seating capacity will be increased several hundred, and the house will be equipped with an abundance of new scenery. The new Grand Opera House will be ready for opening about Nov. 15. C. J. Weiser will be the manager and with him will be associated Ben Bear.

THE NATIONAL DRAMATIC CONSERVATORY.

The National Dramatic Conservatory will open at the Berkeley Lyceum on the first Monday in October, under direction of F. F. Mackay and Eleanor Georgen, both well known as dramatic teachers. The system of this conservatory will be based on the principles taught at the Paris Conservatoire. There will be dramatic classes for those intending to go on the stage, and elocutionary classes for teachers, lawyers, clergymen, reciters, public readers, and all other public speakers. The courses of instruction include elocution, development of the voice, verbal expression, reading, recitation, oratory, English language, dramatic literature, physical culture, deportment, expression, pantomime, costuming, lectures, acting, characterization, method in rehearsals, management of performances, fencing, dancing, and French.

IN ATLANTIC CITY.

Frank M. Wills and John B. Wills opened the regular season of the Star Theatre Saturday evening, Aug. 13, in their musical comedy, In Atlantic City, which serves to introduce a host of clever entertainers, pretty girls, handsome costumes and beautiful scenery. The co. comprises Frank M. Wills, John B. Wills, Estella Wills, Alice Gilmore, Mabel Montgomery, Walter McCullough, Pat Rooney, Wilton Taylor, Mattie Rooney, John S. Terry, Marion Terry, Emilie De Vera, Grace Stewart, Three Sisters Helston, Marion Leslie, Herald Square Quartette. The tour is under the management of Stewart Lithgow. The attraction will be seen in all the big cities.

LETTER LIST.

WOMEN.

Alexander, Lillian
Angela Sisters
Alexander, Sara
Archer, Adele
Aiden, Dorothy
Avis, Etta
Ambrose, Lee
Anglin, Margaret
Ahlner, Elvira
Allen & Singood
Archer, Frances
Allen, Nita
Ashley, Annie
Bradley, Mae
Burgess, Nellie
M'Coy
Brandon, Florence
Bell, Laura Joyce
Burleigh, Jennie
Bryton, Georgia
Brain, Katie
Baldwin, A.
Burroughs, Marie
Bertelle, Aileen
Buckley, Mrs. E. J.
Barton, Grace
Baker, Elizabeth
Barr, Lillie
Browning, Eleanore
Bennett, Maggie
Barr, Emyline
Black, Belle
Baldwin, A.
Brooks, M. Louise
Barnwell, Marion
Bernard, Jeanne
Coghlan, Rose
Church, Minnie
Chandlin, Nellie B.
Caine, Jennie
Cooper, D. F.
Churchill, G. Lee
Clayton, Eno
Childness, Marion
Clement, Laura
Crawford, Edith
Cleveland, M.
Caire, Gertie
Church, Lottie
Crane, Charlotte
Charron, Jessie
Colburn, Carrie W
Clarke, Hilda
Cobb, Daisy
Cogan, Sara
Donaldson, Drew
Desmond, Alma
Desmore, Florence
Dustan, K. T.
Dalgliah, Kate
Doerk, Gretchen
Derrickson, Marie
DeJane, Marie
Davenport, Eva
Drake, Florence
Dixon, Daisy
DeOurs, J.
Daly, Anna
DeNio, Laura
Dalman, Jessie
Donaldson, Mrs. W. C.
Drullard, Mrs. Fred
Delroy, Dotly
Dixon, Margaretta
Dugger, Alice
Dacre, Annie
Edyth, Miss
Edwardy, Jerome
Eckhart, Ada
Edsall, Dean
Elma, Lillian
Emmett, Mrs. Burton E.
Edmonds, Nellie
Elmore, Marion
Freeman, Grace
Field, Elizabeth
Faucett, Cassie
Fisher, W. H.
Fisher, May
Fleucher, Pauline
Foy, Josephine
Fisher, Alice
Gorman, Marie
Gilbert, Estelle
Gardner, Miss E.
Granville, Nellie
Graham, Payson
Gilbert, Maude
Grey, Katherine
Gerber, Sophie
Guest, Helen
Hoyt, Marie
Holly, Mrs. Chas.
Henderson, Grace
Haynes, Gertrude
Harvey, Ida L.
Hackles, Sylian
Harris, Grace
Heller Edith Y.
Hilforde, Marie
Hughes, Nellie C.
Haskins, Isobel
Hopkins, Grace
Harkins, Mrs. Wm. S.
Haywood, Margaret
Hazleton, Mrs.
Hollywood, Lotta
Herring, Ella
Mollins, Maude
Hogger, Emma
Ivel, Jennie
Ivel, Marion
Jarboe, Minnie
Kimball, Grace
Knott, Agnes
Knoft, Ida W.
Karroll, Virginia
Knott, Lydia
Kelby, Mrs. M.
Kline, Beatrice
Kennedy, Mrs. H. B.
Lottie, Bonnie
Latone, Belle
La Rue, Pearl
Lyons, Gretchen
Lyons, Esther
Langdon, Katie
Leslie, Marie
Lesie, Anita
Leighton, Leda
Lowe, Ollie
Lyman, Belle
Lesley, Anita
Lisbea,
Mrs. Hudson
Lovatt, Josephine
Ladd, Hattie Belle
Livingstone, Belle
Meredith, Cissy
Mortimer, Lillian
Martin, Willa
Melbourne, Lillian
Montrose, Violet
Martens, Elsie
Muldener, Louise
Mortimer, Mattie
Mortimer, Estelle
Marvin, Helene
Markhame, Pauline
Miller, Louise
Moore, Soussia
Moore, Clara B.
May, Lou
Morris, Grace
Mason, Edith
McDonald, Cute
Morris, Miss
Maskell, Nellie
Newell, Mollie J.
Norton, Mrs. Wm.
Neville, Dorothy
Nicholson, Eugenie
Neilson, Alice
Neiwood, Miss
O'Keefe, Anna
Osborn, Gladys
Owens, Geo.
Otis, Elita F.
Odegard, Thora
Phillips, Bessie
Palmer, India
Perkins, Carrie
Prindle, May
Purnell, Katherine
Paul, Agnes
Ryse, Ella, Miss
Roberts, Naoma
Roberts, Florence
Rock, Ellie
Redpath, Ollie
Rose, Alice
Rossmore, Dorothy
Ramage, Dora
Rawinton, Zelma
Russell, E.
Randough, G.
Russell, Hattie
Reynolds, Gertie
Rostyn, Julia
Robyns, Mrs. Wm.
Rial, Louise
Roberts, Naomi
Reed, Etta
Rae, Marion
Ryan, Hamie
Ross, Virginia
Radcliff, Minnie
Sloan, Bessie
Singer, Helen P.
Spencer, Annette
Stein, Martha
Sinclair, Lillie B.
Stewart, Lillian
Seymour, Lottie
Sutton, Lottie
St. John, Gladys
Sissons, Josie
Swartz, Claire
Seager, Norma
Schell, Hattie E.
Twohey, Marie L.
Travis, Annie L.
Titcomb, Helvine
Temple, Fannie
Trudelle, Alice A
Tiffany, Annie W.
Thayer, O. B., Mrs.
Thompson, Maude
Travers, Belle
Turner, Clara
Vance, Clarice
Van Cortland, Ida
Van Chief, Cecil
Van Dressler, Marcia
Vaughn, Beatrice
Van Buren, Mary
Willard, May
Welcher, Fanny
Weston, Kate V.
Wauch, Blanche
Wallace, May
Wyatt, Jessie
Ward, Lillie
Whitehouse, Frances
Wallace, Yolande
Wainwright, Marie
Ward, Nellie D.
Wallas, Gladys
Winship, Ina
Willburn, Mayarie
Wolff, Mrs. Herman
Weber, May
Westbrook, Bertha B.
Williams, Lottie

MEN.

Arden, Edwin
Aborn, Milton
Auermiller, Emil
Adolphi Trio
Amacy, Reginold
Askin, Harry
Alexander, Wm.
Arbuckle, Maclyn
Allen, S. F.
Adams, Nick
Alvary, Max
Altmer, W. W
Browne, Kirk
Berger, Fred
Brophy, Jas. R.
Burton, Carleton
Boulden, Howard
Boyce, Arthur
Brong, G. W.
Brownell, Atherton
Bertram, C. M.
Belden, Edwin L.
Bartling, Chas. C.
Bradley, Fred. L.
Barlow Bros.
Bachus, Geo.
Bake, J. H.
Breese, Edmund L.
Bease, Richard
Benedick, Alden
Burns, Chas. B.
Baldwin, W. S.
Bellows, Walter C.
Bixby, Frank
Bruce, Wallace A.
Beers, Newton
Bosworth, Geo
Baker, Geo. D.
Beane, F. E.
Bryton, Fred'k
Boyd, Archie
Bostwick, Herbert E.
Bingham, Lloyd
Bowles, Geo.
Benchner, Adolph
Babcock, Theo.
Barieton, W. T.
Conness, Robert
Carter, Harry
Curtis, H. B.
Carroll, Jas.
Cook, Chas. E.
Cannanve, Paul
Cradock, Earl
Cosgrove, J. W.
Cannon, Hughie
Cowles, Eugene
Corey, Madison
Cosgrove, Luke
Colfax, Franz
Cowles, Chas.
Clemsen, Osborne
Carleton, Henry G
Cravin, Mr.
Chamberlyn, A. H.
Chumy, Geo.
Conturnier, E. A.
Collins, Philip
Connant, Frank
Cody, Martin J.
Candy, Thos.
Calhoun, Kirkland
Chesters, Chas. B.
Collier, Edmund
Couldock, C. W.
Cornell, J. B.
Cusack, Joseph
Crane, Wm. H.
Caldwell, Claire
Clement, Clay
Crosby, Walter H.
Case, Jas. B.
Cosgrove, Jno. F.
Callamce, Burns
Colbert, Alonzo
Cowper, Wm.
Carter, Chas.
David, Frank
Dillinghadi, C. B.
Denton, Percy
Davis, H. S.
Drake, Homer
Dickeson, Harry
Dietz, Frank
DuBois, Mr.
Drake, V. D.
Diston, Wm. H.
Duff, Fred. E.
Dazey, Chas. T.
Davies, Harry
Deyo, Geo.
Dunn, Ed
D'Arcy, H. A.
Donaldson, Arthur
Doener, A. C.
Daniels, Chas. W.
D'Ormond, Jno.
Darcy, Al.
Davis, Al. G.
Deming, W. J.
Dunn, Allan
Eaton Harry
Edier, Chas.
Edwards, Samuel
Elsler, Will C.
Edminster, W. B.
Elmendorf, W. C.
Eckhardt, Hugo
Elmore, Geo. J.
Elton, Edmund
Edgerly, Wm. M.
Eddinger, Mr. and Mrs. L.
Emmet, A. E.
Ellsworth, Hark
Eberhardt, Mr.
Edwards, Fritz
Flynn, J. D.
Forst, Dave
Fish, W. F.
Flaner, Phil
Feuney, Ernest
Ford, Hugh
Flint, Geo. H.
Farnum, Wm. H.
Fenberg, Geo. H.
Freeman, W. W.
Forster, F. B. Blake
Fox, Jno. C.
Fleming, Geo. S.
Freeman, Max
Flint, V.
Fortier, Herbert
Florence, W. H.
Fisher, Jno. C.
Florence, Neil
Fourchay, A. D.
Gallagher, Edwin C.
Grossbeck, Harry W
Gooley, W. H.
Griffin, Richard H.
Goverley, Robt.
Garvin, Chas. P.
Gorman, Will
Gilmore, Barnie
Gibbs, Henry D.
Grinnell, B. F.
Gillette, A. M.
Gardner, Frank
Gruendler, H. F.
Gaskell, Billy
Gardner, Chas. J.
Gleason, Oscar R.
Goodman, Ed.
Grant, Al.
Grau, Matt
Guy Bros.
Goodfriend, Sam
Gardner, Chas. A.
Golden, Geo. Fuller
Hicks, Harry M.
Hernandez, G.
Hening, Frank
Harrison, D. B.
Higgins, Ben
Holght, C. N.
Higgins, Henry
Hanford, Edwin
Harrigan, Ed.
Hogan, Chas. J.
Huffman, Jno. C.
Heywood, Wm.
Huntington, Wright
Harwood, Harry
Hearn, Fred G.
Hartley, Frederick
Higgins, David K.
Howard & Bland
Hastings, Ernest
Higgins, David
Haywood, Alba
Haines, Robt. T.
Handyside, Clarence
Higgins, M. O.
Haverly, Walter R.
Henrey, G. K.
Hamlin, Chas. B.
Hanford, Chas. B.
Hackett, Jas. K.
Hartman, Ferris
Hatch, Frank
Hamilton, Theo.
Hawes, D. E.
Harris, Joe
Haverley, Bert
Hurd, Chas. S.
Humphreys, H. W.
Howard, Benj.
Ingersoll, Wm.
Jones, A. Emerson
Jordan, Ben
Jurerfet, Mr.
Johnson, Orrin
Kennedy, M. A.
Kent, S. Miller
Kearns, Thos. F.
Killeen, Tom
Kelly & Mason
Knowles &.
Keenan, Jerry
Kennedy, J. J.
Keno, Cain
Kusell, Matt
Kahn, Mrs. L. B.
Kemp, Morris
Kane, J. M. J.
Kingsley, Geo.
Knights, Frederick
Keefe, J. P.
Lalley, F. E.
Lardner, Chas. F.
Lowell, Larry
Lee, Willard
Leonard, W. W.
Lacy, Harry
Lang, Fred
Lowell, Lawrence
Libby, J. A.
Lee, Prof.
Lehman, E.
Lander, Frank
Lennon, Nestor
Lett, Robert
Langdon, W. H.
Linn, Chas.
Le Brant, J.
Loraine, Percy
La Pyon, Edgar
La Mack, Tom
Lateli, Edw.
Mgr. Our Boys
Maller, W. P.
Martin, John H.
McPacheco
Mgr. Shannon of the 6th
Mgr. Carleton Opera
Mgr. Nancy Hanks
Mgr. Miles Ideal Stock
Mills, Harry
McCarthy, Dan
Mitchell, Julian
Morganthau, M.
Mgr. J. K. Skinner
Mgr. Thoroughbred
Malley, Wm. L.
Myers, Samuel
Maya, Sir Gordon
Murray, Joseph
McDowell, Ed.
McKenzie, C. E.
Moyer, C. A.
Mgr. Sousa's Band
Morse, Harry M.
Mgr. Eugenie Blair
Mayor, Jno. M.
Mgr. Alma, Chester
McLoughlin, T. F.
McEthaney, Chas V.
McDonald Chas. W.
Mack, has. W.
McCollough, Walter
Montague, Frederick
McCoy, S. B.
Mgr. Digby Bell
Mgr. Kennedy Players
Mgr. Kitty Rhodes
Mercer, Arthur
Mott, M. E.
Mitchell, Wm.
Monroe, Geo. W.
Mgr. Blue Jeans
Mazzanovich, Max
Marlow, Frank
Moriarty, Marcus
Mgr. Pudden head Wilson
Murphy, J. S.
McWade, John E.
Mordaunt, Frank
Marston, Lawrence
Miller, Chas. A.
McCarthy, C. F.
Mgr. Hopkins Trans-Oceanics.
Mgr. Bay Coney Island.
Mgr. Ringling Bros.
Newell, Isaac
Northrop, Theo.
Nordan, Mortimer
Neill, Jas.
Owen, Wm.
Ott, Matt
Peron, Pete
Peck, Geo
Prentice, Geo. L.
Phelan, E. V.
Prouty, C. H.
Pratt, Chas.
Phillips, M. L.
Paulding, Fred
Potts, Ike
Peck & Fursman
Prudee, H. W.
Phelps, J. B
Peters, Frank
Packard, Dan
Pomer, W. H.
Pauncefoot, Geo.
Park, Wm.
Plunkett, Mr.
Parks, Jno A.
Peyton, Jas. F.
Raymond, Fred
Robertson, Donald
Ryan, P. C.
Randall, Billy
Roberts, Joe
Ricaby, S. B.
Rices Com.
Reuffel, Wm.
Rheinstorm, A. L.
Reiley, Pat
Ryer, Geo. W.
Royle, Ed. M.
Rice, W. E.
Reynolds, Mr.
Royston, W. B.
Ransone, J. R.
Robertson, Punch
Rome & Clev land
Robidoux, Eugene
Robson, Philip
Robyns, Wm.
Reeves, L. C.
Ridgley, Richard
Rowe, Thos. E.
Shewell, Lemmel
Smiley, J. R.
Shaw, H. M.
Sauan, John
Sully, Wm. J.
Stevens, Evelyn
Spencer, Elihue R.
Sothers, Gus
Sellery, Wm. J.
Sanford, Walter
Saunders, J. E.
Spooner, B. S.
Sterling, Earle
Shannon, Calvin
Scanlon, J. W.
Smackels, Eugene
Stevens E. A.
Spahrs, John
Smith Vi tor
Salter & Martin
Stevenson, F. A.
Stahl, Richard
Shea, Phil
Smith, Beaumont
Speares, Ed. T.
Sackett, Ben
Shaw, Ed.
Stevens, R. N.
Stephens, Britton
Staley, Geo. C.
Smith, Wm. B.
Stapleton, Jno.
Stevens, C. E.
Sellers, Harry
Smith, Milton C.
Sparks, Jno. C.
Stodart, Robert
Stephens, Jas. S.
Streetle, Pro
Toland, Hugo
Tuthill, Benj.
Thall, Sam
Taybol, Chas. A.
Thomas, Augustus
Tannerhill, Jr., Frank
Townsend, Lee
Taylor, Billy
Theiss, M. M.
Tse Demick, H. W.
Tannerhauser, J.
Thayer, O. S.
Travers, Edwin
Tyler, Geo.
Thum, Horace
Vroom, Fred'k W.
Vollman, Morris
Vollman, Sam'l
VanDuser Wm.
Van Austen, T. D.
Van Auken, E.
Wolf Bros.
Willard, E. S.
Woodruff, Harry
West, W. H.
Walters, Jule
White, F. R.
Ward, Robt.
Wilson, Floyd
Walworth, C. A.
Wright, Fred
Waring, Mr.
Weston, Burt
West Clarence
Wilson, W. R.
Wolff, Wm.
White, Clayton
Walton, Chas. F.
Wages, Leonard
Wilmer, Sidney
Welkinson, Wm.
Welcher, Lynn
White, E. C.
Wentworth, E. A.
Wilson, Al. H.
Weaner, Burt
Wetley, G. H.
Wolford, Augustus
Williams, Logan
Wrixelbaum, Karl
Woodall, Walter
Weed, L. E.
Wilbur, Caryl
Webb, Edw.
Wellington, Eugene
Yale, Chas. H.
Young, Jas.
Young, Wm.
Yearance, Wm.

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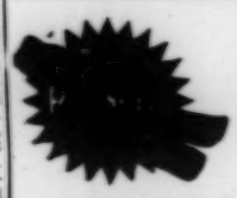

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DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK, - - - - AUGUST 20, 1898.

Largest Dramatic Circulation in the World.

CURRENT AMUSEMENTS.

Week Ending August 20.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
TERRACE GARDEN (58th St.), CONCERTS.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), ROOF GARDEN, VAUDEVILLE.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), YANKEE DOODLE DANDY—22 to 28 Times.
CASINO ROOF-GARDEN (Broadway and 39th St.), VAUDEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), Closed.
GARRICK (35th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison, Fourth Aves., 26th and 27th Sts.), OUR NAVAL VICTORIES—6 to 17 Times.
MINER'S (312-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH St. (14th St. nr. Sixth Ave.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE OLD HOMESTEAD.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12.30 to 11.00 p. m.
STAR (Broadway and 13th St.), IN ATLANTIC CITY.
GERMANIA (147 East 8th St.), Closed.
LONDON (235-237 Bowery), Closed.
PEOPLE'S (199-203 Bowery), THE MIDNIGHT FLOOD.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.) Closed
PARK (388 Fulton St.), Closed.
HYDE AND BEHMAN'S (340 to 352 Adams St.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), LONDON GAIETY GIRLS.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

THE profession is on the eve of a new season. The columns of THE MIRROR give many tokens of hurried preparation for another theatrical year. Many companies are rehearsing, several have opened season, and announcements of openings multiply. The weather, of course, will be a great factor to decide for success or failure for weeks to come. It is a question whether the earlier openings for road business will prove to be wise. During recent seasons September has developed a heat as fateful to amusements as August atmosphere. Out door attractions will prosper in preference to indoor amusements until the weather favors the latter. It is natural, however, for managers at this time to become restive, especially if they have unknown quantities to deal with. They are willing to run risks until they are assured that they have successes or failures.

NEITHER TRUE NOR JUST.

COMMENTS by newspapers that ought to be fairer in the matter are made in the spirit of the following from the Philadelphia *Public Ledger* on the subject of the internal revenue tax on amusements:

It is an old saying that a theatre is "either a mint or a graveyard," and the same remark applies to the companies which play in it. In this view of the case, the internal revenue tax of $10 for each State in which a company gives performances may not seem very onerous, since prosperous companies will not feel it, while for non-prosperous ones it will be, at the worst, only the traditional "last hair" which breaks a back ready to break without it; but when it is considered that the facilities of travel are now such that a company may, and often does, appear in many States, giving but one or two performances in each, it will be seen that the tax constitutes a considerable burden, and one which, it may well be feared, will bring many a weak company to grief. Perhaps, however, it will have the beneficial effect of weeding out the worst of the current amusement vendors and elevating the stage by improving the quality of its entertainments.

It is not strange, perhaps, that intelligently-conducted newspapers should indulge in superficial and even in facetious comment on the results of a law which by its terms and because of its ambiguity has puzzled those officially called upon to construe it; a law which, under the most liberal interpretation that those in authority at Washington have dared to give it, is still in some respects inequitable and unsatisfactory in its operations. No one connected with the theatrical profession objects to a fair tax for the purposes of the war. The unfairness of the taxes imposed on theatrical interests—and that unfairness is due to the lawmakers' ignorance of those interests—has alone been the subject of criticism.

The *Public Ledger* certainly would not assume that a city of less than 25,000 inhabitants should be cut off from professional amusement because it is smaller than Philadelphia. There are cities of 25,000 population and less that, through the enterprise and liberality of hundreds of their citizens, have figured prominently as "one-night stands" for the attractions that fortunately may spend from one to three weeks at a time in a city like Philadelphia. But while Philadelphia may luxuriate in a continuous round of the first-class theatrical attractions that but occasionally visit the smaller cities, these smaller cities must have some sort of amusement to fill the intervals, and it is upon just the class of theatrical companies organized for the smaller cities that the tax falls with a discouraging effect. Small communities as well as minor theatrical organizations may suffer as a result of this tax, because there will probably be fewer such organizations as a consequence of the tax. The theory of the *Public Ledger* that the tax may be a good thing because it will discourage the smaller companies does not reflect fair judgment. As long as a business man is honest he ought to enjoy a right to do business, whether his operations be great or small, and without reference to the nature of his business if it be legal. There have been many theories as to the "elevation of the stage," but the stage will hardly be improved by a tax which bears unjustly against many of its worthy though its less pretentious enterprises.

Under the terms of the internal revenue law, as it has been finally construed, the larger and richer theatrical companies that play exclusively in the larger cities wholly escape taxation, because the theatres in which they appear pay the amount required by the law. On the other hand, the smaller and less able companies that play throughout a season in cities of less than 25,000 population are taxed $10 for each State in which they appear. If one of these companies has a route that includes ten States, it pays a tax as great as that exacted of the largest and most prosperous theatre in New York. If the company plays in twenty States—and some of the minor companies have been booked in more than twenty States, owing to the difficulties that beset their management—even though it may appear in but one or two towns in each of several of these States, the tax is increased accordingly. And while the more prosperous of the traveling companies escape taxation because they play in the larger cities whose theatres pay a tax, the theatres in the smaller cities will have to pay no tax whatever because the smaller traveling companies that frequent such cities bear the burden. Surely this is not a fair adjustment of taxation.

It is quite evident that "prosperous companies will not feel" the tax, because it will not interfere with the class of companies designated as "prosperous" by the *Public Ledger*. And it is just as clear that the tax will keep from prospering many companies that under a fairer and more liberal law might survive a season with profit. But fortunately the tax is temporary. From present indications, it will be exacted only for the year now entered upon, and the opening of another season will probably see its abolition.

PERSONAL.

BARRYMORE.—Ethel Barrymore is said to have grown so fond of England that she has no wish to return to this country.

SHINE.—Mr. and Mrs. Giles Shine (Lavinia Shannon) have returned to the city, and are stopping at the New Amsterdam Hotel.

ALLEN.—Edward J. Morgan, who has recently supported Annie Russell in London, has been engaged as leading man for Viola Allen. He will assume the character of John Storm in The Christian.

MANSFIELD.—Richard Mansfield announces that his son and heir will not be named Richard, but George Gibbs Mansfield, after an old friend of the actor's.

YEAMANS.—Mrs. Annie Yeamans, who is an important member of George H. Broadhurst's company presenting Why Smith Left Home, has completed her fiftieth year as a comedienne.

HELD.—Anna Held arrived from Europe last Thursday.

TEMPLETON.—Fay Templeton won last week the law suit brought against her by the assignee of E. E. Rice, to recover $22,772.34 damages for alleged violation of contract involving her engagement in Excelsior, Jr. The Court pronounced the claim purely speculative.

SHANNON.—Effie Shannon, after a Summer's rest in Dutchess County, New York, has returned to town to rehearse for the coming season of The Moth and the Flame.

RUSSELL.—Annie Russell, after a brief visit with Mrs. Frances Hodgson Burnett at her English home in Surrey, will sail for New York on the steamship *Teutonic*, Aug. 17.

PADEREWSKI.—Ignace Paderewski, according to a cable of last week, has suffered paralysis of two of his fingers. Friends of the great pianist are anxiously awaiting a refutation of the rumor, for its truth would mean the end of the career of "the Magnetic Pole."

SAUNDERS.—Mrs. Elizabeth Saunders, now living in retirement near San Francisco, recently celebrated her seventy-ninth birthday.

LITT.—Jacob Litt is enjoying a well-earned vacation at Narragansett Pier. He is accompanied by Mrs. Litt.

BAGGE.—Henry J. Bagge arrived last Friday on the steamship *Campania* from England, where he had spent a few weeks on personal business.

GOTTSCHALK.—Ferdinand Gottschalk plays the leading part in Naughty Rosina, a new farce-comedy announced for production at Brixton, London, England, yesterday.

STERNROYD.—Vincent Sternroyd has been engaged by Olga Nethersole for her new play, The Termagant.

BRADLEY.—Alfred Bradley has been secured by H. B. Sire as general agent for the Bijou Theatre attractions. Mr. Bradley besides has booked Madame Modjeska's coming tour.

RYLEY.—Madeleine Lucette Ryley, now in Paris, will return soon to see Roland Reed's production of her new play. She may write a comedy for May Irwin.

MARLIN.—Jane Marlin, the correspondent of THE MIRROR at New Haven, Conn., has an interesting story, "George, a Trout Idyl," in the August issue of *Recreation*. Equally entertaining is "A Social Struggler," also from Mrs. Marlin's pen, in the current number of the *Connecticut Quarterly*.

PRATT.—Lynn Pratt has been engaged by Jacob Litt for the heavy in Shenandoah.

HACKETT.—At the Casino, Narragansett Pier, last Wednesday, a dinner was given by Mr. and Mrs. J. J. Coogan in honor of Mr. and Mrs. James K. Hackett (Mary Mannering), who are stopping at the Pier.

GEORGE.—Grace George has been engaged for the ingenue role in La Tortue, at the Manhattan Theatre. This will be practically Miss George's metropolitan debut, her previous New York appearances having been made at the vaudeville houses.

ENGLE.—Marie Engle arrived last Friday from England, and is visiting in Chicago. She will return to London in October.

MERINGTON.—Marguerite Merington contributes a readable review of "The Forest Lovers" in the August issue of the *Book Buyer*.

BARNEY.—Ariel Barney returned to town last Friday, after a month spent in the Green Mountains, Vermont.

SAID TO THE MIRROR.

TOMMY SHEARER: "Kindly correct a statement of Gus Bernard that he had canceled my rights to Aladdin. I never had the rights to this play, although I had negotiated with Mr. Bernard for The Sultan's Daughter, and it was afterward advertised by mistake with other plays to which I had obtained the rights."

WILLIS GRANGER: "My attention has just been called to the interview with John E. Kellard, in which it is said that he was the original Captain Thornton in Shenandoah. This play was produced originally at the Boston Museum, under stage direction of Bronson Howard and the late Henry M. Pitts. The play ran for several months, and I played the part mentioned throughout the time of its career in that theatre."

COLONEL W. M. MORTON: "Kindly announce that I hold a contract for Chauncey Olcott's appearance at the Star Theatre, Elizabeth, N. J., on Sept. 1. It has been stated that he will appear at the Lyceum in Elizabeth."

EDGAR L. DAVENPORT: "Yes, I declined two fine offers at my own terms for the Pacific Coast, because I prefer to remain in the East, and more particularly so with my sister, Fanny, in her present condition. Mrs. Pacheco was very kind, and desired my services to head her comedy company, and Mr. Belasco, of the Alcazar, San Francisco, offered my own salary and transportation, but I couldn't see my way clear to accept Western engagements, just at present. No, I am not to be with the Harlem Stock company, and have settled nothing."

CHARLES T. SWAZEY: "Through a small 'ad.' in THE MIRROR, I have been able to secure a fine set of second-hand scenery with electrical effects for my star, Nettie Baker."

CHARLES P. SALISBURY: "Kindly correct the statement that Beryl Hope will be featured with my stock company, at the Davidson Theatre, Milwaukee. The company is strictly a stock organization, and no member of it will be featured."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. M. WRIGHT, St. Louis, Mo.: No, the play cannot be obtained in book form.

CONSTANT READER, Washington, D. C.: Consult the catalogue of the Library of Congress.

QUESTIONER, New York city: J. L. Toole made his first appearance in New York city in 1874.

ANDREW F. MCCALL, Richmond, Va.: Yes, Fred Sackett was at one time a member of Annie Pixley's co.

FRANK E CULVERTON, Boston, Mass.: Mme. Pasta made her last appearance in London as Anna Bolena in 1850.

J. LACEY HOWARD, Detroit, Mich.: The Drury Lane Theatre of London was opened with a prologue by Dr. Johnson in 1747.

C. G. T., Wheeling, W. Va.: Arthur Roberts is appearing in England in the title-role of a musical play called A Modern Don Quixote.

P. L. B., Vineland, N. J.: The Olympia Quartette are now playing vaudeville dates. You will find their route in the "Vaudeville Performers' Dates."

C. T. E., Los Angeles, Cal.: Patti Rosa was born in England. Her parents were Clarence Buckingham and Mme. Cerito, the transformation dancer. Her maiden name was Jessie Rosa Buckingham.

T. L. OSWALD, Cincinnati, Ohio: Dudley Buck composed the music for The Light of Asia, which was sung for the first time at Washington, D. C., on May 6, 1887.

CHELSO D. PERUCHI, Nashville, Tenn.: The taxation of theatres and theatrical performances in the war revenue bill was fully explained in the last issue of THE MIRROR.

V. E., Louisville, Ky.: There is no such thing as a customary price for a vaudeville sketch. It depends on the reputation of the dramatist you engage to write the sketch.

W. K. A. Detroit, Mich.: A wins. The play was originally played as Nan's Acre Lot and was acted under that title at Stamford, Conn., on Jan. 14, 1888. The title was afterward changed to Struck Gas, and it was first played under that name at the People's Theatre on Sept. 3 of the same year.

W. I. LUDLOW, Philadelphia, Pa.: Yes, Richard Mansfield has appeared in comic opera. He was in the cast of Manteaux Noirs, when an English version of that comedy-opera was presented at the Standard Theatre, in New York city, on Sept. 26, 1882.

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THE USHER.

The flurry caused among managers of traveling companies by the war tax tangle having subsided, attention is now focused upon the beginning of the season near at hand. Commissioner Scott, when the unintentional unfairness, not to say absurdity, of his first interpretations of the law was pointed out, gracefully retreated from his original position and made the rulings described in last week's MIRROR.

While these rulings are not wholly satisfactory to managers of small traveling organizations they lighten the burden so considerably that there remains little ground for grumbling, and I do not doubt that the taxes will be paid resignedly, if not with patriotic enthusiasm. THE MIRROR is glad to have had a share in reminding the Internal Revenue authorities that managers are entitled to equal rights with other classes of citizens in the matter of taxation, and that the proportion originally marked out for them to meet was not only unjust but contrary to the spirit of the law.

As I pointed out recently, our law-makers are very ignorant with respect to all questions relating to the economy of the theatre, and they generally bungle when they enact measures affecting theatre interests. Both the legislative and the administrative departments made a mess of that portion of the revenue act that has occasioned the late anxiety and excitement in the profession. If the bill had been framed and worded properly there would have been no doubt or uncertainty, and if the Collector had taken the trouble in the first place to inquire not only into the precise meaning of the law but also into the differing character of resident and traveling companies he would not have been obliged to recede from a false position and rectify a stupid mistake after giving a large number of worthy persons a serious fright.

The hum of preparation is heard in the vicinity of the Rialto. The stage of nearly every theatre is occupied during daylight hours by companies rehearsing, and those that can't get stage privileges are using the various halls available for this purpose.

The "early openers" are out this year in force—undeterred by sad experiences in seasons past and gone. Certain managers cherish the idea that after the Summer rest the public is hungry for theatricals, and that late August and early September offer special opportunities for good business in some sections of the country.

With persistent cheeriness, worthy of Mark Tapley, they wave aside the meek suggestion that the temperature is mighty uncertain during the period in question, and that countless thousands of the well-to-do playgoing class do not return from vacationizing until late in September. They will tell you with the confidence of meteorological experts that this Summer has been unusually hot, and there won't be enough caloric left to shrivel the worm sought by the early theatrical bird, while the people who stay at home are in the majority and they haven't spent all their spare cash on holiday-making; ergo, the prospects for an early dramatic harvest are unexampled.

Is there any optimism so genuine—and so unconvincing—as professional optimism?

Howbeit, the dramatic season, brief at best, has shortened in late years, and it is not strange, perhaps, that many managers and actors obliterate the lessons of the past and fix their eyes hopefully on an early opening.

Mrs. Voynich is to dramatize her successful novel, "The Gadfly," about whose merits there is much difference of opinion. The book has enjoyed an exceptionally large sale. Its curious admixture of psychology, sociology and melodrama, with its lack of form, logic and truth, have created wide discussion among the novel-reading public.

In electing to make the stage version herself Mrs. Voynich would seem to be unnecessarily adding to its perils. She confesses to having had no experience in writing for the theatre. But where so many other literary folk have met disaster the author of "The Gadfly," who has a profound contempt for all things conventional, expects to triumph.

The theatricism of the story may help it to a place on the boards. It contains the elements for a sugar-coated melodrama. Everybody suggests Richard Mansfield for the chief character, for no special reason that I can perceive except that "The Gadfly" is creepy, deformed and vicious-tongued—a choice blend of sinister and redeeming qualities, with alternate denotements of cruel villainy and brilliant heroism. Mr. Mansfield appears to be identified in the public mind with the variety of *dramatis personae* decorated with moral or physical humps.

A London season that "has been a delight and a success, whether you regard it from the artistic point of view or measure it up by pounds, shillings and pence," would be an enviable London season beyond a doubt; but the American manager who returns to New York with these impudent words on his lips has an unduly exaggerated opinion of the credulity of our public—at least, that portion of it which cares enough about theatre matters at home and abroad to keep informed through reliable channels. When these vain and empty boastings travel back to London they will furnish food for laughter among the comparatively few Britishers that are aware of their utterer's existenc .

English newspapers find their way to this side pretty regularly, and, together with disinterested private advices, they give the lie direct to the preposterous claims of artistic and pecuniary success put forward in behalf of the three of four American dramatic attractions presented in London during the past six months.

Even the cautious Associated Press cabler, who usually paints the results of American experiment in London in the rosiest tints, admits that "the American invasion" has not proved formidable, and that American managers have learned by costly experience that "English tastes present a problem not solvable by the same rules which apply at home."

Grateful as the chronicle of American successes abroad would be to American pride, there is no good reason why sensible persons should consent to have the wool pulled over their eyes by those that habitually spin fairy-tales for complaisant reporters in order to delude them.

The London *Referee* observes, by the way, that while a certain persuasive little man "is supposed to have formed a deep design of Americanizing the London stage, it is interesting to know that in his chief company in his own country nineteen actors out of twenty-five are as English as the large majority of the plays he produces."

WILLIAM CALDER IN TOWN.

William Calder returned to New York last week, after having been absent for almost a year. During this time Mr. Calder has been on his extensive farm at Orangevale, near Sacramento, Cal. The outdoor life Mr. Calder says has benefited him greatly, and he is the picture of good health. Mr. Calder came East to superintend this season's productions—namely, John Martin's Secret, to go on at the Star Theatre, Sept. 19; The Span of Life, to be sent on the road for its sixth tour, and the Voice of the Bell, to be produced later. All are by Sutton Vane.

"I have also a number of other plays," said Mr. Calder to a MIRROR man, "and may produce one or more of them during the season, though I can say nothing definite as yet. I have great faith in John Martin's Secret, which I think will prove even more popular than the perennial Span of Life."

Through the courtesy of Mr. Calder's son and representative, John D. Calder, the MIRROR man saw some of the scenery that Hart and Becker are making for John Martin's Secret. The sets are artistic and effective, and the landslide scene is a very intricate piece of stage mechanism.

THE FAMOUS PEAK FAMILY.

Charles Thorne has written to THE MIRROR: "In an article widely reprinted from a Rockford, Ill., paper, it has been stated that William Henry Peak, a harpist, who played in that town recently, is the sole surviving member of the Peak family of bell ringers, at one time one of the most popular musical organization in the country. In this the writer of the article has erred. The many friends of the famous old family will be glad to learn that the original William Peak, father of the family, is now passing his last days in comfort, at the age of ninety-two, at his home in Brooklyn, surrounded by his old musical instruments upon which he can still play the old familiar melodies. Fannie A. Peak-Fitz, a daughter, is now with her son, Alb. H. Fitz, of New York. Mrs. Fannie A. Peak-Fitz also has a daughter who has assumed the old family name, Fan El Peak, of McIntyre and Peak, the banjoists, who will appear with Murray and Mack's Finnigan's Ball (Eastern) this season."

TO TRAVEL BY SPECIAL TRAIN.

Jacob Litt's Shenandoah company will travel by special train next season. Mr Litt has recently purchased two palace horse cars for the transportation of the horses used in the production, and two baggage cars will be required for the production property. One of the "props" is both realistic and expensive. A. W. Dingwall, Mr. Litt's general manager, bought it last week for $1,000. It is a very handsome brass twelve-pounder, with limber and caisson complete. All the troopers (cavalrymen) will be regular members of the company. There are twenty-five of them, and they all have seen army service.

NEIL FLORENCE RETIRES.

Neil Florence, after a seventeen years' record as manager and actor, has decided to retire from the profession. He was under contract to Jacob Litt for his next season's revival of Shenandoah, but persuaded Mr. Litt to release him, that he might accept the position of purser on the *City of Philadelphia* of the Manaattan Steamship Line, plying between New York and Nova Scotia. Mr. Florence entered upon his new office last Saturday.

ALICE NIELSEN HOME FROM FAR CATHAY.

Back from a vacation trip to "far Cathay," and to Japan and the Hawaiian Islands as well, came Alice Nielsen last Friday. With her came several trunks of beautiful silk kimonas, marvelously embroidered, and bits of Oriental bric-a-brac without number. Miss Nielsen brought none of the languorous atmosphere of the Orient with her, however. When a MIRROR man saw her yesterday she was the same bright, vivacious, typical American girl, only, if such a thing were possible, more charming than ever.

Although about to start for a rehearsal of The Fortune Teller, the new opera by Smith and Herbert, in which she is to make her stellar debut, under Frank L. Perley's management, Miss Nielsen found time to receive a MIRROR man at the rooms at the Imperial Hotel and tell him something about her trip.

"It was a delightful excursion," she said. "Everything was so new to me, and I was only sorry that the rehearsals compelled me to return so soon. We left San Francisco on the *Doric* on May 28, stopped en route at Honolulu, and reached Yokohama about four weeks later. We—I went with a party of San Francisco friends—remained at Yokohama long enough to travel around in 'rickshas and see the sights, and then went on to Hong Kong, which is almost an English city, there are so many Americans and English there. We went out and saw what they call the 'floating city.' It is a lot of boats anchored in the bay, where a great many of the natives live, crowded together horribly. Then we went up to the top of Mount Victoria in sedan chairs, an all day journey.

"From Hong Kong I wanted to go to Manila, and Mr. Congers, the Consul at Hong Kong, who went over on the steamer with us, tried to get permission for me to do so. Admiral Dewey wouldn't be persuaded, however, and I was much disappointed. I forgive him, though, and am just as proud of him as is every other good American.

"Well, after that we went back to Yokohama, and stayed a few days more. I went to one of the theatres, but instead of a play there was a woman's wrestling match as the attraction. The music, made by three awful tom-toms, is terrible. I had all these kimonas made for me while in Yokohama. This one I am going to present to Lillian Russell. Won't she look fine in it?

"On our way home we stopped again at Honolulu and saw General Merritt's troops on their way to Manila. It was a great sight, all the ships full of soldiers, and impressed me more than anything else I saw.

"There were some unpleasant features about the trip. I was seasick on the way over, and the weather in Japan was first cold enough for a sealskin coat, and almost unbearably hot. I did enjoy the trip, though, and have returned ready to work hard for the success of The Fortune Teller. I like the opera and my part very much indeed." And as it was time for rehearsals the MIRROR man took his leave.

Among Miss Nielsen's trophies is a Hawaiian flag, presented to her by the English Consul at Honolulu, and the last one made before the annexation of the islands to the United States.

ENGAGEMENTS.

Mr. and Mrs. Jimmie Barry, with George W. Wilson.

For Hogan's Alley (Western): Campbell and Caulfield, Mickey Dugan and Tiddlewinks, Thomson and Green, Tony Murphy, Joy and Clayton, W. J. Hagen, George Kain, Lem Towers, Frank Rhodes, Annie Driver, Gladys Castleton, and Gracie King; Delcher and Hennessy, managers. Rehearsals will begin on Aug. 22, opening on Aug. 31 at Cumberland, Md.

Leila McIntyre and Farrell Peach, the female banjoists, go with the Eastern company of Finnegan's Ball the coming season.

Emma Italia has signed for Sunshine in The Sunshine of Paradise Alley.

Mittie Atherton will go with Gayest Manhattan next season.

Harry Crandall, as the German comedian with McFadden's Row of Flats.

Mark Sullivan, by Gray, Block and Ranken, for "Old Hoss" Hoey's part in A Parlor Match.

Ethel Brandon, to play Helene in Two Little Vagrants.

Agnes Findlay, for La Tortue.

E. J. Heron, Edouard José, W. C. Gillow, and Richard Ridgely, for The French Maid.

Harry St. Maur, to direct stage, and Horace Wall as business-manager for Mrs. Pacheco's new comedy, The Leading Man, opening the Comedy Theatre, San Francisco, on Sept. 3.

Beatrice Vaughan, for Lady Violet in Little Miss Nobody.

Emily Wakeman, re-engaged for Mrs. Beekman Streete in My Friend from India.

Ben Deane and H. B. Barnum, for Mistakes Will Happen.

Toma Hanlon, by Miller and Freeman for the leading female part in At Gay Coney Island.

Edwin Watters for leading man with The Dawn of Freedom.

Clara Coleman, for soubrette roles with the Toledo, O., Stock company.

Colonel T. Allston Brown has engaged Frank L. Davis to manage the stage for Digby Bell. Elsie Esmond will play the ingenue role. Mr. Bell revives The Hoosier Doctor. Later in the season he will be seen in a new play.

For the coming season the Rays will present a new edition, by George M. Cohan, of their successful musical farce, A Hot Old Time. The complete roster follows: The Rays, Johnny and Emma; the Larinos, Dolph and Susie; Genaro and Bailey, Dave and Ray; Hayes and Healy, Harry and Shorty; Sager Midgely, Harry Dull, William Finley, Harry Jacobson, Sophia Burnham, Madeline Burdette, Fanny Mora, and Kate Dahl. The tour will be directed by Edward A. Braden, with Charles C. Stumm in advance, opening Sept. 1 for forty weeks, including a trip to the Pacific Coast.

Logan Paul, for the character business with the East End Theatre Stock company, Pittsburg.

Mart W. Hanley yesterday signed David P. Ward and P. Henry Crosby for Robert B. Mantell's company. Rehearsals begin in Chicago next Monday.

GOSSIP OF THE TOWN.

Frederick A. Bert, who is William A. Brady's trusted lieutenant, is pictured above. Mr. Bert is a veteran in the field of theatrical management, and his desk at Mr. Brady's headquarters is literally buried beneath a mass of business correspondence nowadays.

Mabel, Ethel, and Nellie Strickland have gotten out a tasteful circular, with handsome pictures of themselves and the stories of their lives. Mabel and Ethel Strickland go with My Friend from India, and their sister will play Antoinette in The Prisoner of Zenda this season.

J. Edgar McKee and May E. Mitchell were married on Aug. 11, in this city. Mr. and Mrs. McKee will spend a few days in New York, and will then make a tour of the South.

Julia Arthur will make elaborate productions of As You Like It, Ingomar, and A Lady of Quality the coming season. Miss Arthur has retained her company with but two exceptions from last season. Napier Lothian, Jr., who is general stage director, had experience in mounting As You Like It and Ingomar for Mary Anderson. Samuel Freedman is re-engaged as business-manager. Homer F. Emens will act as general scenic adviser. The company will commence rehearsing soon and open in Detroit on Oct. 1. Miss Arthur will play a long season this year. Already thirty-five weeks are booked, and it will probably be extended somewhat longer. A long New York engagement has been arranged for at Wallack's.

The Young American has been selected by William H. Fox as the opening play for his stock company, special arrangements having been made with Garland Gaden for the production. Mr. Fox has a circuit of six theatres, and has engaged a strong company for the season, which will open on Sept. 15.

W. S. Hill, manager of Bubb's Comedy company, has secured Howard Hall's Slaves of Russia through the International Play Bureau, and will make it the feature of his repertoire.

Estella Dale has returned to town, having filled a successful Summer season with McCullum's Stock company, at Cape Elizabeth, Me.

Katherine Rober passed through New York last week. Her company began rehearsals yesterday. The season will open at Plainfield, on Sept. 1.

George H. Broadhurst's new farce will not be seen in New York until November. A ten weeks' tour will be made before going to the metropolis.

It is now almost an assured fact that Lewis Morrison and his complete spectacular production of Faust, under the direction of Jules Murry, will be a prominent attraction in the French capital during the World's Exposition in 1900.

The Knickerbocker Opera company, after a Summer season, will rest until Sept. 26. The entire company, with Hattie Belle Ladd as prima donna, will remain intact for the coming season. Harry F. Jordan, manager, is at the Parker House, Boston.

T. H. Winnett has sufficiently recovered from his recent painful attack of iritis to resume work again at his office in the Knickerbocker Building. For five weeks past Manager Winnett has been under the care of Professor Pooly and Dr. Wilbur, of the New Amsterdam Hospital, suffering from acute inflammation of the eyes. Manager Winnett jocularly remarks that his eyesight was affected by the number of professionals visiting his office who requested him to take note of their change of address.

Jesse Burns has taken up his headquarters at Winnett's Emergency Bureau, where he will book the tour of Henry T. Chanfrau in Kit, the Arkansas Traveler and The Octoroon, opening at the Bowdoin Square Theatre, Boston, Aug. 22.

Edwin F. Gillett, a brief obituary of whom appeared in last week's issue of THE MIRROR, was one of the oldest treasurers and agents in the business. He served in the late war in the Seventy-first Regiment, was a veteran fireman, and a Mason of Manhattan Lodge. He is survived by a wife and four children.

For their new production, Going to the Races, the Brothers Byrne have devised not only a horse race episode, but a revolving airship, a comic fire scene, and a human staircase.

Edward C. White now spends half of each week in Boston, where Two Little Vagrants is being rehearsed. On The Wabash commenced rehearsals yesterday (Monday) in Jersey City.

W. M. Gray, of Gray, Block and Ranken, reappeared on Broadway last week after a month's outing in and about Yarmouth, Nova Scotia. Mr. Gray is as brown as a returned volunteer, having acquired his tan while yachting in his sloop, the *Sabot*. She is considered one of the fastest boats on the Atlantic Coast, and Mr. Gray won several races in her this Summer.

Sheridan Terriss, Joseph Gordon, and Pete Cavanagh were guests of Paddy Murphy at Atlantic City, N. J., on Aug. 10. Mr. Cavanagh is arranging a tour for Paddy Murphy, supported by the young romantic actor, Mr. Terriss, in a repertoire of Irish comedy dramas.

THE MIRROR ROSTER.

THE MIRROR has in preparation the roster of theatrical companies for the season of 1898-9. Blanks for companies may be had at the MIRROR office, or will be forwarded to managers who furnish their addresses.

AT THE THEATRES.

Madison Square Garden—Our Naval Victories

Imre Kiralfy presented last Thursday evening, at Madison Square Garden, his elaborate spectacle, Our Naval Victories, reproducing in miniature the manœuvres of the fleets at Key West, Manila, and Santiago. Eight thousand persons waxed enthusiastic over the ingenious devices employed for their amusement, and for the excitement of all the immense supply of patriotic interest that is in force nowadays.

The vast arena of the Garden has been made a pool of water, four feet in depth. Upon this floated models of the various warships of America and Spain, the larger vessels being about twenty-five feet in length, all in war rig and heavily armed with tiny guns. Over at the easterly end of the building was the scenery that represented first Manila and Manila Bay, and afterward the entrance to Santiago Harbor. All around the big pool was hung an immense gauze curtain between the audience and the water. While the people at one side could see through the gauze nearest, they could not see through that on the further side. The gauze bore painted mountains and other scenery, thus presenting a perfect illusion and preventing one-half of the spectators from seeing the other half.

The performance commenced with a review of the American fleet, target practice, and the capture and burning of Spanish prizes. A dark change shifted the scene to Manila Bay by moonlight, when, after a prodigious firing of guns, the Spanish fleet was literally annihilated by Admiral Dewey's squadron. Another change switched things to the ocean off Santiago. Hobson and his gallant crew were seen sinking the *Merrimac*, and making their escape on a raft. Then Cervera's fleet rushed out to its doom. There was a terrific onslaught by the ships of Schley, and the Spanish outfit was chased, burning and dismantled, upon the shores.

The whole affair wound up with an appropriate climax, showing an illumination of the victorious fleets, and forecasting the future glory of the American navy. The naval hero, Lieutenant Hobson, who was in a box, had given Mr. Kiralfy many valuable hints concerning the daredevil exploit that "bottled up" Cervera's fleet.

The representation was wonderfully realistic, and every idea was carried out capitally, the only lacking points being a scarcity of effective climaxes, an unavoidable sameness, the clouds of smoke often impenetrable to the eye, and an imperfect lighting which defeated in great measure the purpose of the gauze screen. The opening scenes—the manœuvres of the fleet, and the destruction of Montojo's squadron in Manila Bay—were the most effective and brought forth thunders of applause. After these the general plan was much the same, and the crowd showed unmistakable signs of weariness. But the defects no doubt will soon be remedied. Too much may not be said in praise of Mr. Kiralfy's ingenuity, nor of the splendid resources that he has employed in producing his spectacle. Every small boy in town will go wild about the miniature war ships, perfect models that hoist signals, fire guns and rockets, show colored lights, and kick up foam with real propellers—although they do say that men wading around inside the ships provide the invisible and rather unnaval motive power. Mr. Kiralfy's able aids are George Hornbeak, supervising scenic and mechanical effects; Alfred Brogdann, electrician; Joseph Slaytor, aquatic director, and Albert E. Kiralfy, general manager.

The massive and beautiful scenery, painted by Harley Merry, of this city, Lemeunier, of Paris, and Hicks and Brooks, of London, contributed not a little to the realism of the effects, and the entertainment, so timely and so ingenious, should continue to attract large crowds. Two performances will be given daily.

Star—In Atlantic City.

Farce-comedy in three acts. Produced Aug. 13.

Otto Buch	Frank M. Wills
Charles Buch	Walter McCollough
Chauncey Van Cott	Wilton Taylor
Reginald Van Cott	John S. Terry
Butts	Pat Rooney
Violet	Mabel Montgomery
Rose	Estella Wills
Clementine	Alice Gilmour
Lize	Mattie Rooney
Adeline	Kitty Helston
Alethea	Gussie Helston
Alicia	Dollie Helston
Angelica	Irene Stewart
Aurelia	Emily De Vera
Antoinette	Leslie Marion

The Star Theatre was crowded last Saturday evening when it was reopened for the season by Frank M. Wills, who presented for the first time in New York the three-act farce-comedy, In Atlantic City.

The plot had to do with Otto Buch, a wealthy retired brewer, and Chauncey Van Cott, an affluent New Yorker, whose sons, Charles and Reginald, while abroad, had fallen in love with Violet and Rose. Violet wavered in affection for Charles upon catching sight of his brewer father, and the old gentleman sought to break off the match, fearing the scorn of a young woman with small respect for a parvenu father-in-law. Whether or not matters were eventually arranged to the satisfaction of every one did not clearly appear, but it is safe to presume that such was the intention of the author.

Frank M. Wills, always an entertaining German comedian, brought out with skilled and experienced hand the mingled humor and pathos in the character of the old brewer, and his truthful portraiture was heartily applauded. Wilton Taylor did as well, perhaps, as was possible in the role of the wealthy New Yorker; John S. Terry gave a capital sketch of a hopeless dude; Walter McCollough was the brewer's son; Mabel Montgomery was pretty and capable as Violet; Estella Wills sang and played enthusiastically as Rose; and Alice Gilmour gave an indefinte impersonation of a flirtatious brunette.

Pat and Mattie Rooney scored the hit of the evening in their song and dance act; the Helston Sisters won much applause in dances and poses; John S. Terry sang ballads tunefully; John B. and Estella Wills gave an uncanny specialty; McCollough and Montgomery travestied Hamlet with unhappy results, and the Herald Square Quartette and the chorus sang "Ma Ann Elizer."

In Atlantic City is billed for the present week, with A Hired Girl to follow.

People's—The Midnight Flood.

Melodrama in five acts, by Louis Eagan. Produced Aug. 15.

Tim Westleaf	Louis Eagan
Dr. Sheldon	A. G. Knowlton
Walter Wilkins	Charles Lane
Zachary Jigge	Calvin Tibbetts
Squire Morse	F. A. Howes
Reliance	Joseph Fitzpatrick
Archibald Lacy	M. Harriman
Fritz Denkel	J. F. Green
Clubs	William Harvey
Clover Kenworth	Gussie Gardner
Alice Sedley	Evelyn Forbes
Jane Morton	Dorothea Wolbert

Manager A. H. Sheldon, of the People's Theatre, who has been waiting impatiently for the temperature to drop so that he might inaugurate the People's second season under his management, threw open the doors of his house to a good-sized audience last evening, with The Midnight Flood, a melodrama, of which Louis Eagan is the constructor, as the attraction.

The play is new to New York, but was done in Brooklyn and other road towns last season. Its sensation, from which its title comes, is a reproduction of the famous deluge that destroyed Johnstown, Pa. In the play the flood is started by one Dr. Sheldon, a truly Machiavellian villain, who opens the gates of the dam with the foul intent of ridding himself of several persons who know too much of his past. The aforesaid persons being domiciled in Johnstown, the good doctor counts on drowning them along with the rest of the population. Needless to say, the doctor's intended victims save themselves miraculously, and come floating across the stage on house roofs and other old things. But the flood making is only an incident in the doctor's career of crime. We have learned by hearsay, as it happened before the play opens, that he has murdered the wife of his friend, Tim Westleaf; dropped Westleaf's child into the Atlantic Ocean, and committed Westleaf himself to a madhouse, all with the purpose of reaping monetary benefit thereby. The child, however, is saved by the housekeeper of one Squire Morse, and is adopted by him. Act I. finds her aged sixteen and named Alice Sedley, courted by three suitors: Archibald Lacy, Walter Wilkins, and—Dr. Sheldon, who is unaware of her identity. Finding that his rivals are preferred, the doctor "removes" one of them, Lacy, and has Wilkins arrested on suspicion of being his murderer. Then he threatens to demand payment of the Squire's debts to him, unless Alice will marry him. Alice refuses, being true to the jailed Wilkins. Westleaf, escaped from the asylum, turns up in tramp's attire. Proofs appear that Westleaf's wife was the Squire's daughter, and that Dr. Sheldon had killed her. The doctor, seeing his finish, tries unsuccessfully, as related above, to wash out his past with the flood. Act V. sees him in limbo and Wilkins free—to marry Alice, of course.

The play may be classed as about average. The story, though involved, is quite well told, and the dialogue fairly well written. Scenically it was acceptable, the flood scene getting much applause.

Author Eagan played Tim Westleaf, and did justice to the part. Evelyn Forbes played as Alice Sedley, and Gussie Gardner, a bright young woman, was attractive in an ingenue role. A. G. Knowlton, Charles Lane, Calvin Tibbetts, F. A. Howes, Joseph Fitzpatrick, M. Harriman, J. F. Green, and Dorothea Wolbert sustained other characters with a fair meed of success.

Academy—The Old Homestead.

Denman Thompson, the ever delightful Uncle Josh, revived last evening at the Academy of Music his perennial success, The Old Homestead. A large audience greeted the veteran player, and reveled again in the healthful humor and the simple pathos of this historic drama. Every one of the many well-remembered characters was welcomed as an old friend, and the play went as serenely as upon that other day—now more than a decade back—when it began the first of its several wonderful runs at the same house. Years cannot dim the gentle charm of Mr. Thompson's impersonation, the quaintness of his humor, the truthfulness of his pathos, nor the lightness of his step.

The company was very nearly the same as that last seen here in The Old Homestead, the principal newcomers being Bertha E. Moore as Amantha, Mary F. Sherwood as Annie Hopkins, and Rose Ittuar as Anna Stratten. There was, too, a new and highly effective snow storm, and the Grace Church scene won its usual share of applause.

The play was mounted carefully, and the revival should draw every one who has never seen The Old Homestead, as it is sure to attract again many who have seen it many times of yore.

LUDOVIC HALEVY DYING.

Ludovic Halevy, the French dramatist, is reported to be dying at Paris, France. He was born in 1834, and is a nephew of the composer, Halevy, and a son of the playwright, Leon Halevy. He began his career as a librettist to Offenbach, for whom he wrote Bata-clan in 1855, and subsequently the librettos of Chanson de Fortunio, Pont des Soupirs, and Orphée aux Enfers.

In 1860 he formed a literary partnership with Henri Meilhac, and conjointly they furnished Offenbach with the librettos of La Belle Helene (1864), Barbe-bleu (1866), and La Vie Parisienne (1866), La Grande Duchesse (1867, La Perichole (1868), La Boulangere a des ecus (1875), and others. They also furnished the librettos of Carmen and Le Petit Duc.

The plays on which they collaborated include Fanny Lear, Frou-Frou, Samuel Brohl, and Le Mari de la Debubante.

About ten years ago M. Halevy wrote a novel called "L'Abbé Constantin," which reached one hundred and fifty editions, and the dramatization of which by Creinieux and Decourcelle was very successful on the French stage, but was less successful when adapted for American theatregoers. He received the decoration of the Legion d'Honneur in 1864, and was a member of the French Academy. M. Meilhac died in July, 1897.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.—**

HENRY BEDFORD ARRIVES.

Henry Bedford, an English actor of note, who is to make his American debut this season in The Grip of Steel, a melodrama by Arthur Shirley and Ben Landeck, arrived on the *Augusta Victoria* yesterday. Mr. Bedford played in the drama for two years and a half in England, and will produce it, and play his original part, in this country. W. J. Fleming will manage the attraction. Mr. Bedford has made many other successes in England, notably in The Dark Secret, Clancarty (with the Kendals), The Solicitor, The Great Metropolis, After Dark, Arrah Na Pogue, and The Life We Live.

REFLECTIONS.

The At Gay Coney Island company left on Saturday for Chicago, where they will rehearse for one more week. The company will open its third annual tour at Davenport, Iowa, Aug. 21.

The openings of Jacob Litt's attractions are announced as follows: At Gay Coney Island, Davenport, Ia., Aug. 21; Shenandoah, Cincinnati, Sept. 5; Mistakes Will Happen, Chicago, Sept. 18; Marie Wainwright, Buffalo, Sept. 19; Sporting Life, New York, Sept. 26; In Old Kentucky, Newark, N. J., Sept. 26.

Robert Mantell, under management of M. W. Hanley, will open the new Opera House at Lebanon, Pa., on Sept. 11, presenting A Secret Warrant.

Rehearsals of The French Maid, the Herald Square Theatre's opening attraction, began yesterday.

William Faversham, Samuel Reed, Walter S. Hale, Vincent Serrano, Frank Worthing, R. H. Burnside, Harry Harwood, Elita Proctor Otis, and Mrs. Bloodgood arrived from Europe yesterday on the steamship *Augusta Victoria*.

Gus De Vere returned to the city yesterday, having spent the Summer at his home at Lake Ronkonkoma, Long Island.

Rehearsals of The Cuckoo and of My Friend from India will begin on Aug. 22, and those of The Man from Mexico on Aug. 23.

Nat C. Gooodwin opens his season in Chicago, Oct. 3.

The report that Maggie Weston and Lou Ripley are to appear together in vaudeville is without foundation. Miss Weston goes with R. J. Dustan, and Miss Ripley will originate an Irish character part in A Daughter of Cuba.

Alberta Gallatin does not go with Chauncey Olcott as reported.

Clay T. Vance, of Blaney and Vance, left for Springfield, Mass., yesterday, to witness the first performance of A Female Drummer last evening.

Maurice Barrymore and Augustus Thomas were among the theatrical people to arrive on the *Augusta Victoria* yesterday.

Frederick H. Wilson opens his season on Aug. 18 at Fulton, N. Y. The plays of his repertoire include Count Monte Cristo, Paradise Regained, Under the Cuban Star, Bells of Shandon, French Spy, and A Man of the World. M. R. Williams will direct the tour.

Mrs. Charles E. Evans fell from her bicycle last Friday at Long Branch. She is at the Mount Monmouth Hospital, where it is announced that her recovery will be a matter of several weeks. Her right leg is fractured below the knee. Mrs. Evans was formerly known as Minnie French, of the popular French Sisters. Her acting as Innocent Kidd in A Parlor Match may almost be said to have founded a new school of soubrettes.

Frank Daniels will open his season on Sept. 19, at Newburg, N. Y. Manager Kirke La Shelle yesterday engaged John B. Park as leading tenor and Kate Uart as principal contralto. Mr. Daniels, who has not visited California in five seasons, will be seen on the Coast in both of his successes, The Idol's Eye and The Wizard of the Nile. Manager La Shelle has booked forty full weeks, the longest season Mr. Daniels has yet played.

Harry M. Blake arrived on the *Victoria*, Monday, after three months' sojourn in London and Paris.

MATTERS OF FACT.

William L. Baker and Edith Randall have not yet signed for the approaching season. They were with W. A. Brady's Under the Polar Star last season, and not only play parts, but also do a specialty.

G. Gamindinger succeeds J. E. Cory as manager of the Villinger Opera House, at Jerseyville, Ill., which has a population of 5,500, and is a good show town.

A half interest in a repertoire opera company, which is booked solid, is offered to a man with small capital by "Opportunity," care this office.

L. M. Grant, general delivery, Savannah, Ga., wants a soubrette or juvenile woman for a dramatic company.

Olyphant, Pa., with a population of 16,000, is a capital one-night stand within easy distance of other good towns. Its theatre, the F. M. Opera House, is managed by J. F. Cummings.

An attraction of a high order is wanted on a certainty to open the new Grand Opera House, Decorah, Ia., about Nov. 15. C. J. Weiser is to manage the house.

Miller, the costumer, is busy designing and making the costumes for Andrew Mack's new play, The Ragged Earl. Some of the costumes will be very elaborate.

"My Ann Eliza" is one of the song hits in In Atlantic City. It has just been published by the Myll Brothers, of this city.

Although managers of Sunshine of Paradise Alley have offered Mrs. Charles Peters special inducements to continue with their company this season, Mrs. Peters has concluded to remain in vaudeville, having scored heavily in her sketch, The Widow Flaherty. She will play a return engagement at Proctor's Twenty-third Street Theatre next week.

Myra Collins will open her regular season on Sept. 5 with a larger company than ever. The people already engaged to support her include George A. Butler, J. Moy Bennett, Alexander Downs, and Dora Franks. Miss Collins has just received two new soubrette plays from Charles W. Coon, and will feature them in her repertoire. Manager J. Moy Bennett reports good time booked in the large cities. Miss Collins is resting at her home in Kansas City, Mo.

J. J. Spies is the sole agent for Lillian Lewis' plays.

J. J. Spies is now the exclusive agent for Lotta's plays. All negotiations for their presentation must be made through him. The Kennedy Players have acquired permission to present Pawn Ticket 210.

E. E. Rice warns managers of attractions and theatres against the presentation of any of the musical numbers from Clorinda; or The Origin of the Cake Walk, the latest novelty by Dunbar and Marion, to which he has secured the sole rights. Infringements will be prosecuted.

Popular priced attractions fared well at the New Empire Theatre, Holyoke, Mass., last season. T. F. Murray is in charge. A good opening attraction is wanted for the week of Sept. 5.

Lester Gruner joined Smyth and Rice's Comedians this season.

Alma Earl, leading soubrette with Joe Murphy last season, has not signed for the coming season. Miss Earl does a singing and dancing specialty, and also plays ingenues and boys, besides soubrette roles.

Early open time in September can be had at both Altoona and Johnstown, Pa., for which J. C. Mishler does the booking. He will be at Lancaster, Pa., until Aug. 22, where communications will reach him.

W. H. McDougall and Corinne La Vaunt will close their engagement with the Auditorium Stock company, Waco, Texas, on Aug. 31, and will then be at liberty to play character and soubrette roles.

Good attractions can secure liberal terms and good time at Winchester, Ky., where Managers W. F. Hilton and Company have a thoroughly modern opera house seating 800.

A manager with capital is wanted to direct the tour of a soubrette, who should be addressed "M. B.," Box 363, Kansas City, Mo.

W. F. Canfield has received commendatory mention for his work with the McCulium Stock this Summer. He invites offers for heavies for the season.

Specialty people are wanted by Alf Dean, Orillia, Ont., to complete his Swiss Bell Ringers company.

Gertrude Lodge, who has been playing with the Dorothy Morton Opera company, at Uhrig's Cave, St. Louis, the present Summer, will be at liberty after the engagement ends there. Miss Lodge is a capable and painstaking artist, and has made herself quite a favorite with the patrons of the Cave this Summer.

Blanche Seymour is back in town, having arrived last week from her Summer home in Buffalo. Miss Seymour, who is a singing soubrette, is still among the disengaged. Her address is 30 West Twenty-sixth Street.

One of the handsome sailor boys in the opening chorus of Yankee Doodle Dandy has won the hearts of many of the matinee contingent. The "boy" is none other than Marie de Gamor, who has appeared successfully in vaudeville.

The Cordele (Ga.) Opera House has been redecorated and renovated, and is now in first-class condition. Manager J. H. Shipp is booking only the best attractions.

The Red Cross Nurse, a play that is up to the times, by Joseph Le Brandt, is offered to stock and repertoire companies by the International Play Bureau, 1368 Broadway.

Mr. and Mrs. Edwin Mordant (Virginia Stuart) have returned to the city. Mr. Mordant will play the lead in On the Wabash this season. Miss Stuart has not yet signed.

The Rennick Opera and the New Opera House at Clinton, Ill., are now under the management of John B. Arthurs, who is now booking for the season of 1898-99.

Lillian Stillman has returned from Chicago, where she has spent several months. Miss Stillman is open for engagements in character and comedy parts, and may be addressed at 250 West Twenty-fourth Street.

Leander Blanden has returned from his Summer vacation. He has not closed for the coming season.

The Castle Square Opera company opens its season at the American Theatre Sept. 5. The chorus and principals are called for rehearsals Aug. 17 and 22, respectively.

Gilmore and Leonard's Hogan Alley company (Eastern) will commence rehearsals Sept. 1 at the Harlem Music Hall. Members are requested to acknowledge the call to Manager Eugene Wellington at 67 West Ninety-ninth Street.

Young women are wanted to try on cloaks at I. Rosenschein's, 31 East Tenth Street.

Beach and Bowers' Minstrels will go out this season with a company of thirty people. Their entertainment will be better and larger than ever. They have already weathered eighteen successful seasons, and look forward to an equally prosperous season the coming year.

Duncan Preston, who played the leading role in The Girl I Left Behind Me, is at liberty for combination or stock engagement.

Popular-priced attractions can secure time at the Memorial Hall, Zanesville, O., which has a seating capacity of 1,500, and modern appointments. T. F. Spangler and Company are the managers.

An interest in a farce-comedy with time all booked can be secured by a manager with capital by addressing Lynch, 223 West Thirty-seventh Street.

The Park Theatre, formerly the Elm Street, Manchester, N. H., which is now included in Frank V. Dunn's enterprises, will open about Aug. 29, when a strong three-night stand attraction is wanted. Frank W. Nason is Mr. Dunn's representative.

Rhe Lorraine is at liberty for responsible engagement. She may be addressed care of this office.

Cole and Johnson have scored in vaudeville. They have been ably assisted by the Freeman Sisters. Cole and Johnson opened their fourth week in New York at Koster and Bial's last week, where they continue until the opening of their season in A Trip to Coontown. Rehearsals for this piece have been called for Aug. 22, at Lyric Hall, Sixth Avenue and Forty-second Street.

Kit, the Arkansas Traveler, entirely rewritten and equipped with new scenery and accessories, will be presented on the road again this season with Henry Chanfrau in the title-role. He will open a two weeks' engagement at the Bowdoin Square Theatre, Boston, on Aug. 22. Jess D. Burns will direct Mr. Chanfrau's tour.

H. S. Taylor has added the Oliver Opera House, South Bend, Ind., to the long list of theatres of which he is the New York representative.

Two big attractions can secure the weeks of Aug. 22 and 29, and Labor Day week, Sept. 5, by communicating with H. S. Taylor, Broadway and Fortieth Street, Mirror Building, by wire or mail.

Her Majesty's Theatre, Montreal, is nearing completion. The exterior of the building is finished, and the interior will be ready in time for the opening, Nov. 7. This fine theatre will be a decided acquisition to the metropolis of Canada. The opening attraction will be a New York success. Mr. and Mrs. Frank Murphy, who have been interested in many successful theatrical enterprises in Canada, are the managers of the house. The bookings are being made by M. S. Taylor.

Tennessee's Pardner will open six theatres during its first week out, between New York city and Columbus, O., where it will be the attraction for Fair Week at the High Street Theatre.

Floy Crowell has received an offer to originate a leading part in a new war drama, also several offers to star in repertoire, but has, as yet, made no arrangements for the coming season.

The third annual tour of Herrmann the Great company, headed by Adelaide and Leon Herrmann, under the direction of Edward Thurnaer, will begin early in September in Chicago. Leon Herrmann will present a number of new illusions, given only by him, and done for the first time on this side of the Atlantic. Adelaide Herrmann, in addition to giving some marvelous mystifying tricks, will give, for the first time on any stage, her latest invention, the ancient and modern fashion plates, in which she makes fifty changes in ten minutes without leaving the stage. She will give also the Japanese Magic Floral Fete, a revelation in magic, with costumes and scenic effects.

DEATH OF DIEGO DE VIVO.

Diego De Vivo, the well-known impresario, died at his residence, 232 West Seventy-fifth street, last Thursday. About a year ago he had a stroke of paralysis, and he suffered a second attack on Aug. 6, from which he never rallied. Signor De Vivo had a most eventful career. He was born in Sarno, Province of Salerno, Italy, in 1822, and was adopted and educated by a well-to-do uncle with a view to have him enter the priesthood, but an early love affair brought about a quarrel with his uncle, and he went to Naples to study architecture at the Grand Museum of Arts. His youthful love affair again made trouble between him and his relatives, and caused him to run away and enlist in the army. This was in 1847, and young De Vivo took part in various revolutions that raged in Italy at that time, distinguishing himself in many battles for unusual bravery. For a while he was instructor of gymnastics in the army.

On hearing that the young girl on whose account he had left Naples had married some one else, he left the army and opened a gymnasium at Genoa. As the pecuniary reward of teaching didn't furnish him with sufficient income, he became agent for a monthly publication entitled "History of the Italian Martyrs Since 1799," and accumulated $10,000 in this enterprise, which he proceeded to spend in a life of luxurious leisure, spending a large portion of it in attending performances of grand opera at Turin.

In December, 1854, young De Vivo was deported to the United States owing to his being considered objectionable as a "republican and a dangerous man to remain in the kingdom." He arrived in New York city with only twenty francs in his pocket. He had managed to pick up enough English during the ocean trip to make himself understood, and shortly after his arrival he began to support himself by giving lessons in Italian. At that time Signor Brignoli was the tenor of Max Maretzek's Italian Opera company. De Vivo had the good luck to be introduced to Brignoli, who employed him as his private secretary. Shortly afterward he met Signor Albites and his wife, Marietta Gazzaniga. This acquaintance led to his piloting Madame Gazzaniga through a successful concert tour, which started him on his career as an impresario.

Meanwhile, in 1857, while in Philadelphia as Brignoli's secretary, he met Miss Aurora White, the daughter of a wealthy coal merchant. It was a case of love at first sight, and after a courtship of six weeks the couple decided to elope. Miss White came to New York and was married to Signor De Vivo by the Rev. Mr. Cummings at his church in East Twenty-eighth street.

In the early sixties Signor De Vivo became manager of the Cortesi Opera company, which comprised many famous singers. After that he became associated with Jacob Grau in the management of a company in which Clara Louise Kellogg made her first appearance. The season of 1866-1867 Jacob Grau employed him as business-manager of Madame Ristori on her first American tour. Madame Ristori appeared in 167 performances on this tour, clearing $200,000, while Mr. Grau made $100,000 as his share of the profits. Afterward Signor De Vivo took Madame Ristori to Havana.

In the Summer of 1868 De Vivo went to San Francisco as manager of Parepa Rosa, and in thirty-four concerts cleared $50,000 for the prima donna. The subsequent tour over the Sierra Nevada Mountains to Cheyenne and Salt Lake City was made in stage coaches by the company, and they then proceeded by train to Chicago. It took them till June, 1869, to get there, but Madame Parepa Rosa's profits were $89,000. In 1869 he took Brignoli on a concert tour to California. The season of 1869-70 he was again the manager of the Parepa Rosa English Opera company. He subsequently managed the Kellogg and Stati's Opera company which included the basso, Castlemary, who died last year while filling an engagement at the Metropolitan Opera House in New York city.

On Oct. 2, 1871, De Vivo opened a short season of the Parepa Rosa English Opera company at the Academy of Music in New York. It was during that engagement that Herr Wachtel, the great German tenor, and Parepa Rosa sang together in Il Trovatore on the evening of Oct. 21, when the receipts reached $9,000, and speculators reaped large profits by reselling tickets to enthusiastic operagoers who wished to attend the performance.

After that Signor De Vivo was identified for a while with the management of the Aimee Opera company. In 1875 he took Ilma di Murska on an American tour extending as far as California. In 1880 he was in charge of Carlotta Patti's concert tour. He was instrumental in bringing Tomasso Salvini to this country in 1873, and in 1886 managed the great Italian actor's third American tour. The year following he piloted the Campanini Grand Concert company to San Francisco, the company including Madame Scalchi and Signor Galassi. In 1889 he managed the American concert tour of Madame Albani.

He was also at various times connected with the management of Boema, the Montague English Opera company, Kowalski, Wilhelmj, the Pappenheim German Opera company, Gottschalk, Anton Rubinstein, and Wachtel.

A short time before his death Signor De Vivo published a series of articles in a metropolitan daily giving interesting reminiscences of his long career. After the Albani tour he abandoned management and spent most of his time at his home in New York city. He kept up his interest in musical matters, and was a familiar figure at most operatic first-nights. His widow, who was married to him over forty years, a son and a daughter survive him. He leaves a large circle of friends and acquaintances, and with his death passes away one of the most enterprising impresarios of his time. The likeness of Signor De Vivo published in connection with this obituary notice was reproduced from a photograph that was recently taken and was kindly loaned to THE MIRROR by Colonel T. Allston Brown. It is to be regretted that after his extensive and meritorious services to the music-loving and operatic public the family of Signor De Vevo should be left in straitened circumstances.

The funeral services were held at his late residence on Saturday afternoon. The burial service of the Episcopal Church was read by the Rev. Dr. Hooper, of the Church of the Transfiguration. Louis Aldrich represented the Actors' Fund, and many relatives and friends of the deceased impresario were in attendance. The interment was made in the Actors' Fund plot in Evergreens Cemetery. Many floral emblems were sent to the house, the donors including Mrs. Lenchoni, Mrs. J. Hildeberger, Mrs. Annie Silvermann, and Messrs. Henning, Rose, Carhart, and Thompson.

The only professionals present at the funeral services were President Aldrich, James L. Carhart, Edmund Gersen, and Colonel T. Allston Brown. Signor De Vivo's grave adjoins that of his old friend and mentor, Pietro Ferranti.

THE TAX ON AMUSEMENTS.

New Details from the Revenue Department at Washington—Interviews with Managers.

A ruling by Internal Revenue Commissioner Scott, published in THE MIRROR last week, relative to the taxes on theatres and companies, is supplemented by this decision from that official:

TREASURY DEPARTMENT,
WASHINGTON, D. C., Aug. 11, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In reply to your letter of the 29th ultimo, you are hereby advised that the hundred dollar special tax stamp held by the proprietor of any theatre building is sufficient to cover performances by theatrical companies therein during the year for which the stamp is issued, without the payment by the dramatic companies of any special tax for their performances in such building.

A dramatic company playing elsewhere (or in small towns), is required to pay a special tax for each State in which it plays, reckoned from the first day of the month in which the liability begins to the first day of July following, at the rate of $10 for the year beginning July 1, under Paragraph 8 of Section 2 of the Act of June 13, 1898.

Respectfully yours,
N. B. SCOTT, Commissioner.

The following rulings will interest the managers of companies that include many States in their itineraries:

TREASURY DEPARTMENT,
WASHINGTON, D. C., Aug. 5, 1898.

Arthur C. Aiston, Esq.:

SIR.—In reply to your letter of the 30th ultimo, concerning your theatrical company (in connection with which, as it is understood, no feats of horsemanship or acrobatic sports are exhibited), and which, you say, "is booked for Cumberland, Md., Aug. 22; Uniontown, Pa., Aug. 23; Mannington, W. Va., 24; Parkersburg, W. Va., 25," you are hereby advised that special tax is required to be paid therefor under Paragraph 8 of Section 2 of the Act of June 13, 1898, as follows: For Maryland, $9.16; for Pennsylvania, $9.16; for West Virginia, $9.16.

The special tax stamp issued by the Collector in each of these districts will answer for the company at any time within the year ending June 30, 1899, for any and every place within the State for which it is issued.

Respectfully yours,
N. B. SCOTT, Commissioner.

TREASURY DEPARTMENT,
WASHINGTON, D. C., Aug. 9, 1898.

Arthur C. Aiston, Esq.:

SIR.—Your letter of the 4th instant has been received.

That provision of Paragraph 6 of Section 2 of the Act of June 13, 1898, to which you refer, providing for the payment of the hundred dollar special tax by "proprietors of theatres, museums and concert halls in cities having more than twenty-five thousand population as shown by the last preceding United States census," has no relation whatever to traveling theatrical companies, and cannot afford any ground for the construction, which you suggest, that such companies, playing in cities having a population of twenty-five thousand or less, are not required to pay any special tax.

If it had been the intention of Congress to exempt such companies from special tax when playing in small towns, this would have been expressly stated in the Act.

These companies, thus traveling and playing, come under Paragraph 8 of that Section, and are required to pay special tax at the rate of $10 for the year beginning July 1, as you have heretofore been informed.

Respectfully yours,
N. B. SCOTT, Commissioner.

MIRROR reporters have interviewed many managers on the subject of the tax on amusements during the week, with these results:

ARIEL BARNEY: "The tax will not affect Francis Wilson to any appreciable extent. Our season's tour covers, at the most, only seven States. We play long engagements in the big cities, and are virtually exempt from the tax. The smaller attractions that play one-night stands, traveling from State to State, will possibly find the tax oppressive. Personally, I regard the tax as just. The theatrical profession, as well as the other professions, should contribute its share toward lightening the national debt."

CHARLES E. EVANS: "I haven't had time to consider the equity of the ruling. I received an official notification that the Herald Square Theatre was taxed $100, and I straightway sat down and filled out a check. As to the $10 tax on companies playing towns where the manager doesn't pay the $100 tax, I suppose that is equitable. It may pinch the small shows, but they ought to do business enough to meet the tax. Say they play ten States. That's $100. They ought to be able to pay $100 on the season."

E. E. ROSENBAUM: "The Government is surely justified in taxing showmen, as well as other business men. We are all commercial. The theatrical business is unquestionably a business, and managers should be willing to contribute to the expense of the war. Speaking for my own attractions, Sam Bernard plays only one town where the $10 tax falls due, and May Irwin plays but four. But if I had to pay the tax forty times, I wouldn't murmur against the equity of the ruling."

LOUIS ALDRICH: "If a tax is to be levied, it should be on the gross receipts of every performance. After the late Civil War, the ruling was 2 per cent. on the gross. That was fair for one and fair for all. Foreign stars who come to this country next season and play only the large cities will be exempt from the tax. Under the old ruling, all paid alike. Now the small companies will pay the entire tax. I am not directly interested in any theatrical company, so my opinion is an impartial one. Perhaps I differ with the majority of managers on this question, but I side with the weak against the strong. The well-to-do stars won't have to pay a penny, and their less prosperous brethren will pay it all."

KIRKE LA SHELLE: "Frank Daniels will visit twenty-four States where the tax falls due, and I shall cheerfully pay it in every State. The manager who quibbles over the equity of the tax is a pretty poor patriot. In the show business it's a case of 'easy come, easy go.' More money is squandered than in any other business. I fail to see how this tax is going to pinch the small attractions. Every company—big or little—wastes money in one way or another, and $10 a State is a fair tax for any attraction. Business is bound to boom. The whole country feels elated over the result of the war, and people will spend money freely. The theatrical business will feel this stimulus, and every company of merit will profit by the boom. To be sure, in other businesses the merchant's patron helps to pay the tax. A broker now charges $2 extra on a transfer of stock. A telegraph company charges 1 penny extra on every telegram. Thus the patron assists in paying the merchant's tax. In the theatrical business the public who patronize an entertainment pay the manager's tax. So it all comes to the same thing in the end."

MART W. HANLEY: "Do I consider the tax equitable? Most assuredly. Those who carp against the tax have probably forgotten that at the close of the last war theatrical companies were taxed two per cent. of the gross receipts of every performance. Gus Pitou, Tony Pastor, and other old-timers will correct me if I am in error. At that time visiting managers did not share gross receipts with the local manager. They hired the hall outright. As a consequence the entire two per cent. tax came out of the pocket of the traveling manager. The present tax is equity itself compared to that levied after the Civil War. It is perfectly reasonable to ask the amusement profession to bear its burden of the national debt. Speaking personally, the tax affects any star, Mr. Mantell, as much as does any other attraction on tour. We visit as many States as, if not more than, any other star. I certainly shall not grudge paying the tax wherever it falls due."

BLANEY AND VANCE: "We have six companies on tour. Four of them play every State from Maine to California. We shall pay a tax of several hundred dollars. While we believe it just and equitable to levy upon the amusement profession, we regard the present ruling as unjust. Stars like Mr. Crane, who stay in New York the best half of the season, are not taxed at all. Companies who play a great number of one-night stands are compelled to pay the entire tax. The injustice of the ruling is exemplified in our own attractions. A Hired Girl will visit every town in every State in the country, and the tax on this attraction will reach some three hundred dollars. A Female Drummer, on the other hand, will come into New York for a run and probably remain here for several months. We shall probably not pay a penny tax on The Drummer, while The Hired Girl must give up everywhere."

EDWIN C. JEPSON: "Darkest Russia will visit twenty different States; but, at a rough guess, I don't expect to be obliged to pay a tax of more than $1 a town my entire season. You can quote me as saying that I consider the tax just in theory, but unjust in practice. The big attractions who could well afford to assist in liquidating our country's debt are exempt from the tax. The small shows, on the other hand, that are compelled to play the small towns, are likewise compelled to shoulder the burden of the tax. Companies that play to nightly receipts of $100 and $125 gross will naturally cry out against the tax. Their struggle for existence will be complicated as it never was before. Many of the big attractions will occasionally be surprised int· paying the tax. For instance, the manager of a big opera company often finds it convenient to break a bad jump by playing some small town. In jumping from New York to Buffalo he may play Warsaw. That's where the tax, like the sword of Damocles, impends above every company on tour."

OWEN FERREE: "As I am not at present a traveling manager, but am simply booking the routes of a score of different traveling companies, I believe I am qualified to discuss this subject impartially. I am booking attractions of all grades and I can see without glasses how the tax will affect each individually. To anybody who gives the matter a minute's thought, the tax will be found manifestly unjust. The important attractions that have long and prosperous seasons in large cities are exempt from the tax. The weak lung companies that have troubles enough of their own are forced to shoulder the tax. Now don't misunderstand me. I am talking in a purely disinterested way. But I know of one company that is routed for three different States of New England the first week out. It plays only small towns, and will contribute $30 to the United States Treasury the first week. This sum to a small show means $300 to an attraction that comes into a Broadway house and stays ten or twelve weeks. I believe that amusements should be taxed, but big and small companies should be taxed alike."

EDWARD THURNAER: "Herrmann the Great will visit twenty-eight different States of the Union, and we shall consequently pay $280 toward liquidating the country's debt. In all my contracts with local managers I have a clause insisting that they shall pay all licenses fees. In Georgia, for example, there is a county tax as well as a city tax on theatrical exhibitions. I found it necessary, therefore, in any contracts with managers to insist upon this clause. By right, then, I can compel the local manager to pay this special tax, which is essentially in the nature of a license fee. As a matter of equity, I shall, of course, pay the tax when it is legally demanded."

T. H. WINNETT: "In the small towns of less than 25,000 inhabitants, where traveling managers are taxed $10, the local manager should, in my opinion, pay his percentage of the tax. It is manifestly unfair that the small shows should have to pay a tax while the prosperous money-makers escape altogether."

E. E. RICE: "The war tax has been adjusted as satisfactorily as possible. The rating is perfectly fair, and every manager should be willing to pay the tax without demur."

JOSEPH L. MUNZER: "Any attraction that does business can afford to pay the tax. Thomas E. Shea's Man-o'-War's Man will cheerfully pay the tax wherever it is levied. The war is bound to help business in all parts of the country, and managers ought to take patriotic pride in contributing like the other professions to the treasury of this glorious land of ours. I can understand how a French or a German manager would protest against the tax, but American managers should be glad of an opportunity to prove their patriotism in this practical way. Ten dollars is a dead easy tax for any attraction."

C. A. BURT: "The tax is in every sense equitable. It catches the wildcat fellows who play around in the small hamlets. The local managers in these little towns are not obliged to hold the hundred dollar tax, so the wildcatters are forced to contribute, willingly or unwillingly. The tax is a good thing."

ANDY MCKAY: "The tax is inevitable. Companies playing big cities are, of course, not affected one way or the other. Allow me to suggest through the columns of THE MIRROR a plan for distributing the tax so that small companies shall not be obliged to bear the whole brunt of the burden. I propose that local managers of towns of less than 25,000 inhabitants pay the hundred dollar season tax the same as the local managers in the big cities. Then let them divide the expense of this tax among visiting companies. If a manager has twenty bookings, $5 apiece for each attraction would dispose of the tax. Many managers have one hundred bookings, which would mean simply a tax of $1. Agitate this plan in THE MIRROR until some one suggests something better."

MAURICE FREEMAN: "The tax will necessitate many companies laying off for a great part of the season. Business in the small towns doesn't warrant this additional expense."

A. H. GOTT: "In discussing this question let me cite the cases of two popular stars. Chauncey Olcott and Tony Farrell. Let us see how the tax affects these favorites. Mr. Olcott plays a limited territory in cities where he is exempt from the tax. Mr. Farrell plays every State in the Union and pays $10 for every State. I fail to see the equity of this ruling."

EUGENE WELLINGTON: "The war tax is all right, and Hogan's Alley will contribute to the cost of the war without any football kicking."

A FEMALE DRUMMER PRODUCED.

The initial performance of Charles E. Blaney's new comedy, A Female Drummer, was given at Springfield, Mass., last evening to an audience that taxed the capacity of the Court Square Theatre. The comedy is a satire on the modern department store.

Johnstone Bennett as Hasa Bargain, the drummer, made an instantaneous hit. The role is suited to her peculiar style of work. Miss Bennett also introduced her clever sketch, American Types, in which she was assisted by George Richards. Supporting Miss Bennett are Eugene Canfield and George Richards, as Buttons, an elevator boy, and Wood B. Smooth, of the dry goods firm of Smooth, Silk and Co., respectively; Willis P. Sweatnam, as Super, a superstitious negro, employed in the dry goods house, and Tony Williams, as Finas Silk; Ramie Austen, as Mrs. Smooth; Helena Salinger, as Florence Silk; Lizzie Melrose, as Carrie Cash, and Oscar Figman, as Corset Stave. The minor roles are in the hands of competent people.

The story of the comedy is as follows: Smooth, Silk and Co. are called upon by Hasa Bargain, who is traveling for Satin, Lace and Co., dealers in corsets and stockings. Smooth, who is a chronic grumbler, becomes smitten with Hasa Bargain, which arouses the jealosly of his wife. The complications that arise are extremely amusing. Hasa Bargain inserts an "ad" in the daily papers, stating that there would be a special sale of her brand of corsets at Smooth, Silk and Co's. This is without the knowledge of the dry goods firm. As a consequence of the advertisement, the demand for the corsets is so great that the firm's reputation depends upon its being filled. Hasa Bargain enters with the information that she has a carload of the corsets waiting at the door. Smooth, Silk and Co. are forced to take them off her hands at a big profit to herself, and the curtain falls. The conclusion of the story brings out the fact that Hasa Bargain has a husband ill at home, and that her free, easy style is assumed for business purposes, covering a womanly heart with a nature as lovable and tender as belongs to the truly feminine. The singing was especially fine, and was furnished by a chorus of thirty girls and the Imperial Male Quartette. The scenery and costumes are magnificent, and add much to the production.

THE RUNAWAY GIRL AT DALY'S.

Daly's Theatre will open for its twentieth season on Aug. 25, when will be presented the reigning success at the London Gaiety, The Runaway Girl. The cast will include Virginia Earle, Paula Edwardes, Mabelle Gillman, Belle Harper, James Powers, Cyril Scott, Herbert Gresham, Wilfred Clarke, Arthur Donaldson, and Marguerite Lemon.

A successful author has finished a war drama of unusual merit, which has a capital star role for a lady. Address

S. A., MIRROR.

THE VAUDEVILLE STAGE

PARTNERS FOR TWENTY-FOUR YEARS.

Next Autumn McIntyre and Heath will celebrate their twenty-fourth anniversary as partners in blackface work. This is an unusual record. During the twenty-four years they have been together innumerable other blackface teams have sprung into popularity and disappeared into oblivion. McIntyre and Heath have steadily maintained the same high standard which they attained at the outset of their career. To-day they are unquestionably the most artistic representatives of the Southern darky now before the public. Their imperturbability, their unconscious drollery are irresistible. Best of all, their work possesses that rarest of qualities—artistic restraint. They never overact or underact; they always hit the happy medium. Every sketch which they have given the public is a legitimate contribution to stage art.

Both men have passed their fortieth year, but their hair is black as jet and their complexions as fresh and clear as when they first adopted the profession. Burnt cork must be a great rejuvenator, for, like all minstrel men, McIntyre and Heath still "wear the rose of youth upon them."

James McIntyre is the son of Irish parents. He was born in Kenosha, Wis., Aug. 8, 1857. He has been on the stage for thirty years, during which period of time he has accumulated a snug fortune. Recently he purchased a handsome country place at Bergen Beach. He has a son of seventeen years whom he intends for the legal profession.

T. K. Heath comes of English and Irish stock. He was born in Philadelphia, Aug. 10, 1853. Like his partner, he has acquired a goodly share of worldly possessions as the result of his long service as a professional entertainer. The tie of friendship between the two men is very strong indeed, and while other teams have parted and come together dozens of times—or "fluctuated," as Mr. Heath himself expresses it—McIntyre and Heath have stood together steadfast in their personal and artistic associations. The two comedians were busily engaged in "washing up" after their turn at Proctor's one day last week, when Manager Fynes knocked with a MIRROR man at their dressing-room door. They gave the reporter a hearty welcome, and then, while removing their make-up, chatted breezily about their work.

"This sketch, The Georgia Minstrels, which we are now presenting," said Mr. McIntyre, "is probably the most successful thing we have ever done. It is compounded of two old nigger acts which we originated in days gone by. The first scene is taken from an old act we used to do, called Hungry Joe. The second scene is from another act, The Three Hunters. There isn't a line of the old dialogue in the sketch, but the underlying idea is the same as in the old acts. I would pay $2,000 spot cash for another sketch as good as this. We've had people write for us, but they've never fitted us. We have to originate our own stuff. This sketch simply grew of itself. No man could sit down with pen and ink and write that first scene. It would be an absolute impossibility. The humor of the scene does not lie in the lines. It's all in the business—the pantomime, the glances and pauses. That's what makes the thing funny. For instance, I say something and then Heath turns around and gives me a surprised look. The audience roars. Then I say something, and we both pause. The audience roars again. If you watch our act closely you will see that the fun of the thing is all in the way it's done."

"McIntyre and I have been stage partners for twenty-four years," said Heath, "and we know pretty well how to work together for the general effect. Why, we can go on and spring 'ad lib' stuff for fifteen minutes and never 'feaze' each other."

"There is one little joke in our sketch," continued McIntyre, "which is not intended for the audience. We enjoy it all by ourselves. This is the allusion to the plug hats—'twenty-five cents apiece.' In order to make you understand I must tell you something of our early history. In '78 we traveled with the Great London Circus, and at the end of the season we took the side-show band and organized The Land of Georgia Minstrels. The vicissitudes we encountered were just such as we discuss in our sketch. We paid $1 for a bill trunk and twenty-five cents apiece for plug hats. Every time we spring that gag about the plug hats we laugh to ourselves as we think of the days of 'Land of Georgia.'"

"Jim," broke in Heath, "do you remember that day I dragged you away from the dinner table just as you were sitting down to enjoy a square meal?" Both comedians here indulged in a laughing spell at the memory of this episode.

"I hadn't had a good dinner for two days," said McIntyre, "when we happened to strike a fairly decent sort of a hotel. I was just preparing to make up for lost time when Heath came in and said, 'Jim, come right out of this place. Don't hesitate an instant. Three men died here yesterday of yellow fever.' You can gamble on it that I didn't stay to finish that dinner."

"When did you make your first New York appearance?" asked the MIRROR man.

"In '79 at the London Theatre. Our act was something of a novelty to New Yorkers in those days. We were, I believe, the first genuine darkies on the boards. We had traveled all through the South, in the most remote parts of Georgia and Tennessee, and had studied the dialect faithfully. When we first came to New York we were only appreciated by those managers who had been through the South and realized the minute fidelity of our impersonation. Moreover, we were the first to do real coon dancing on the stage. 'Patting and bucking' were then unknown. The only kind of coon dancing in vogue was the old-fashioned walk-around of Dan Bryant days.

'Way down in Georgia,
We'll all join in,
Ha! ha! hurray!
Way down in Georgia.

Fight for Uncle Sam,
Ha! ha! hurray!
Harness up a mule;
Be careful how you drive,
Ha! ha! hurray!
I thought my dad would die;
He choked on chicken pie.
Ha! ha! hurray!

"That's an old walk-around they used to sing, clapping their hands and 'shuffling.' We revolutionized things. We introduced the real nigger dancing, which we had learned from the darkies on the Georgia plantations and in the mountains of Tennessee. Allie Smith and Mrs. Barney Fagan were the first women to do the real buck dance."

"How about Lizzie Daly?"

"There were buck dancers before Lizzie Daly was born."

"Well, after your New York appearance in '79, whom did you travel with?"

"We went South with Alice Oates in '80. The following season we headed our own company, and in '81-'82 we were associated with Billy Munro. Season of '82-'83 we had out a specialty company. Heffernan and McDonald, Pauline Batchelder and Ed Connelly were among the people we had with us. In '83-'84 we toured under the management of Hyde and Behman, appearing in a production of our own creation, entitled 'Way Down South. Before that season closed W. J. Gilmore bought out Hyde and Behman, and we continued under his management. James J. Armstrong was the treasurer of the company and E. E. Rosenbaum, now with May Irwin, was our manager. Season of '84-'85 we headed our own company under direction of Primrose and West. The next season we were with Al. W. Martin. J. W. Vogel was manager. In '86-'87 we had a third partner, Lew Spencer, touring as Spencer, McIntyre and Heath."

"'Smoke-up' Spencer?"

"Yes, the same individual. We closed in Portland, Oregon, and then joined Billy Emerson in 'Frisco. Next we came East with 'Mike' Leavitt and played Keith's in Boston. Our engagement at this house excited considerable gossip in the business, as many performers then deemed it below their dignity to appear at a 'continuous' house. From Keith's we went to St. Louis to join George McManus' Kensington Minstrels. Fine, genial gentleman is George McManus. After another season with Hyde, we went to the Coast, playing the Sackett circuit with a company that included E. M. Hall, Larry Dooley, and others. In '90-'91 we were with the Henry Burlesque company, the season following with Dockstader, then with Brady's After Dark, and then for three years with Weber and Fields. During the past two seasons we have been with Hyde's Comedians, for which organization we are re-engaged the coming season."

It will be welcome news to the many admirers of these excellent comedians to learn that they contemplate starring season after next in an elaborated version of their sketch, The Georgia Minstrels. The production as planned by the team is nothing more nor less than a three-act minstrel entertainment of a most novel type. The first act will show the arrival of the troupe in a small town. Mr. McIntyre will appear as Alexander, a coon who works in a livery stable. The manager of the troupe is in a quandary over the loss of an endman, and as Alexander is ambitious to sit on the end and tell jokes, the manager engages him. The second act will be wholly devoted to minstrelsy. In the third act, which shows the dissolution of the troupe, the disconsolate Alexander is found walking the tracks in the endeavor to accomplish the distance between the last stand and his old place of employment, the livery stable. In this act a big barbecue and a cake-walk will be special features.

THEATRES AND ROOF-GARDENS.

Koster and Bial's.

Cole and Johnson, the clever coons, head the week's bill. They are assisted by the Freeman Sisters. Mlle. Ruzena Brejcha makes her first appearance here in songs, and the list includes the Four Emperors of Music, Mazuz and Mazett, acrobats; Silvern and Emerie, flying ring performers; Bonnie Lottie, dancer; Mlle. Olive, juggler, and the Darling Sisters, singers and dancers.

Keith's Union Square.

Newcomers in the ranks of vaudeville are Jacques Kruger and Clare Palma in a sketch, The Widow's Might; and Laura Burt in a monologue. The long and uncommonly strong bill offers besides Williams and Walker, negro comedians; Caron and Herbert, acrobats; Lafayette, mimic; Leo Dervalto, globe performer; the Five Cornellas, gymnasts; Raymon Moore, balladist; Gallagher and Hild, song and dance; Provo, juggler; Gray and Conway, German comedians; A. D. Robbins, trick cyclist; Celeste Wynn, soprano; the Craig Trio, musical artists; the biograph and the Timely Topics pictures.

Proctor's.

Mr. and Mrs. Sidney Drew in When Two Hearts are Won lead a long and varied bill that presents George Evans, comedian; Paulinetti and Piquo, acrobats; Arthur K. Deegan, vocalist; Tom Browne and Edith Hoyt, whistling and singing; Ad Carlisle's dog circus; the Three Murray Brothers, musicians; Gilbert Girard, imitator; the Three Westons, musical comedians; John R. Harty, juggler; O'Rourke and Burnette, Celtic duo; Foster and Lewis, comedians; Emerson and O'Menga, sketch team, and Eugene Sanger, monologist.

American Roof-Garden.

The bill for this week offers La Petite Adelaide, Charles B. Ward, Carrie Scott, Emma Carus, Gertrude Rutledge, Mallory Brothers, Adolph Adams, the Aherns, Nazzaras and Bonnie, and Coakley and Huested.

LAST WEEK'S BILLS.

CENTRAL OPERA HOUSE.—Saxon and Brooks, the new musical duo, played their second week here most successfully. Excepting the dialogue, which needs thorough revision, the act is an excellent one. Both Mr. Brooks and Miss Saxon have voices of superior quality and use them most effectively. A pronounced hit was made by the Stewart Sisters, who made their reappearance as a team. They worked with their characteristic animation, and the audience couldn't get enough of them. Sinclair and Carlisle also scored in a comedy wire act, exceedingly well done. Carrie Ezier pleased the house with her original method of singing. The Fremonts went well in their East Side songs. Fred Roberts did likewise with the same comic ditties he has sung for years. Campbell and Caulfield, in Celtic sidewalk talk, and the Tanakas, jugglers, were pleasing features. Altogether, it was the best bill Manager Fuenkenstein has offered this season.

PROCTOR'S.—McIntyre and Heath reappeared last week and scored their old-time hit as the Georgia Minstrels with the philosophical minds and the empty stomachs. The familiar act rattled along as merrily as ever, and the audience laughed incessantly. These admirable comedians are legitimately funny, provoking hilarity by quiet, honest work, barring, of course, the wholesale bread swallowing episode, which, however inelegant, is nevertheless amusing. R. O. Jenkins, Charles Hildesley, Amy Ricard, and Leona Jenkins presented Messrs. Jenkins and Lancaster's operetta, The Kissing Bridge, which had been seen the week before at the Palace. It pleased again, the singing of Amy Ricard as Katrina and the piano accompaniments of Daisy Crandall being especially enjoyable features. Solaret, "the Queen of Light," won generous applause for her beautiful dances with their stunning light effects. The many-hued illuminations were managed capitally and the dances were graceful and artistic. Lydia Barry and George Felix contributed their lively sketch, The Vaudeville Craze, to great enthusiasm. Miss Barry sang several impressive ballads with her accustomed good taste, and George Felix did flip-flaps and acrobatic stunts with telling effect. They were recalled repeatedly. Imro Fox put in his ingenious feats of conjuring and his entertaining talk, making his usual hit. The Carl Damann troupe of acrobats astonished by their capital exhibition of tumbling and balancing, and closed the bill with a round of applause. Henry Kessler sang "I've Just Come Back to Say Good-bye," "Dear College Chums," and other ballads, illustrated by Western slides, and made a favorable impression, although several of his songs in three verses are almost too long for present day New Yorkers to enthuse over. Forbes and Quinn came along with fetching dances and harmonica playing; W. Josh Daly introduced his monologue; Carr and McLeod amused in musical comedy business; Annie Lloyd sang taking songs in excellent style; May Mooney played the banjo and sang with equal attractiveness, and Ray Burton performed simultaneous feats of sharpshooting and equilibrium. The war-graph ran its series of views of war and other things and got its share of the hands.

KOSTER AND BIAL'S.—Truly Shattuck continues to dominate things at this resort. She is billed as "the Statuesque Queen," and she fully justifies the title, as she is both statuesque and queenly. Last week's bill opened with Gussie Nelson in a medley of coon songs and a brief buck dance. Miss Nelson has a pleasing personality, and her singing found favor with the audience. Silvern and Emerie followed on the flying rings. They did nothing new, but their work was neat and graceful, and they were liberally applauded. Leola Mitchell came next. Her voice is vastly superior to that of the average vaudeville singer, and she has taken the pains to cultivate it. The Casino Comedy Four is probably the most depressing quartette seen on the roofs this Summer. Their singing goes for naught, as they indulge in the most idiotic horse-play. There are always some half-dozen people in a roof-garden audience who persist in applauding horse-play, and the Casino Comedy Four were encouraged in their inanities by a small section of the audience. During this turn a great many bottles were opened in the audience. It is therefore a useful turn to the management, inasmuch as it drives the people to drink. A welcome relief from this turn was the straight musical act of the Four Emperors of Music. They attempt no "comedy," but confine themselves to the demonstration of their ability as expert musicians. Mazuz and Mazett in their acrobatic act, Billy McLain and Madame Cordelia, and Lafayette in his travesty of Sousa comprised the other entertainers.

TONY PASTOR'S.—Beatrice Moreland again presented George M. Cohan's bright sketch, A Game of Golf. Miss Moreland repeated her success as heroine of the sketch and received the liberal applause that her clever work deserved. Charles M. Seay and the dummy gave her capable assistance. The Cherise Sisters' musical act, which is really "refined," made a strong hit. Their vocal and their instrumental work are alike excellently done, and their good looks and charming personalities make the act doubly attractive. Carrie Scott worked without her "tough girl" make-up. She was as popular as ever, nevertheless, and responded to many encores. The Washburn Sisters, with Jack Crawford to assist, put on a sketch involving numerous changes of costume and all kinds of songs and dances, which were well done and had good results. Swan and Bambard went through their comic drilling, brought up to date by means of a sign, "Camp Montauk," hung on their tent. Louise Sanford sang several songs pleasingly. One of them lost its effect through too much "to be spoken" material. Bruns and Nina were well received in their familiar act, and other turns were contributed by Thompson and Green, Sheridan and Forrest, Warren and Howard, the Swinson Sisters, and Katheryne Pearl. The war-scope showed a number of interesting views of incidents at the front.

KEITH'S UNION SQUARE.—Milton and Dollie Nobles presented Mr. Nobles' happy little farce, Why Walker Reformed, with their customary success. The role of the inebriated Walker in hands less capable than are those of Mr. Nobles might have been most offensive to audiences such as those at Keith's, but this admirable actor steers safely inside the line of overacting and contrives, excellently assisted by Dollie Nobles, to blend a delightful shading of pathos with the lines of broad farce. Williams and Walker were engaged to replace John C. Rice and Sally Cohen, who had canceled, and they had a hearty welcome. Edwin Latell made his first appearance here since his recent London engagement, and discarded his familiar blackface make-up to come out disguised as a pale old man with yellowish hair, which change was far from an improvement. But his musical act is too good to be injured materially by any facial experiments, and there was plenty of applause for the comedian and his queer evasive hat. The Anglo-American Quartette did a turn in soldier clothes with a camp scene and flags. The act seemed interminably long, and the sparse dialogue between songs will never promote to great extent the gayety of nations. The singing itself was excellent in precision and in harmony, but lacked depth, tone, feeling and shading. George W. Day sang and talked, and made all kinds of hits. He set the people laughing and thinking, and aroused much applause for his satirical exposition of the fake war songs. The two Paolis and their educated dog went through acrobatic clown antics to an appreciative reception; Howley and Leslie did their comedy and dancing sketch; Dave Meiers punched the bag enthusiastically and cleverly; Williams and Adams worked off mostly old gags with astonishing confidence; Ethel Levey and Fred Brown sang; Sanford and Heusel were comic Germans; Wilson and Leicester contributed songs; Joe Goetz did his globe and club act, and the Timely Topics stereopticon pictures were applauded. The biograph with new war views scored tremendously as always. The business was a thing at which to wonder. On Wednesday evening the people actually were standing thirteen deep back of the orchestra rail.

CASINO ROOF-GARDEN.—The bill of the week before was mostly retained, and the roof was crowded by delighted advocates of "Rice's Summer Nights." Nellie Hawthorne closed her long and highly successful engagement to her usual great applause. Maud Courtney made the people yell with enthusiasm by her happy medley of old songs. Ernest Hogan, Belle Davis, and their dark-skinned assistants provoked merriment by negro comedy, songs, and dances. Alice Atherton sang with her regulation humor and success. Catherina Bartho danced gracefully; Alma Doerge, Hope Booth, and Adelina Roattino sang, two of them seriocomically, and the other operatically; Edwin French tickled the banjo in artistic style, Signor Ricci played the violin extremely well, Arthur K. Deegan warbled, Amorita

Pleasure Palace

McIntyre and Heath in The Georgia Minstrels top an excellent list of entertainers, including Frank Bush, comedian; E. S. Abeles and Helene Lowell in a comedietta; Lydia Barry and George Felix, sketch; the Everett Trio, gymnasts; Harding and Ah Sid, pantomimists; Miles and Raymond, farceurs; Will F. Denny, comic vocalist; Annie Lloyd, soubrette; Little and Pritzkow, duettists; Dot and Ford West, dancers; May Mooney, banjoist, and the wargraph.

Tony Pastor's.

Tony Pastor heads the week's bill with the Casino Comedy Four, and presents also Lillian Green, vocalist; Snyder and Buckley, musical comedians; Genaro and Bailey, dancers; Mlle. Ani, trapezist; Fisher and Carroll, Irish comedians; Lawrence and Harrington, sketch artists; Ford Brothers, dancers; Silbor and Emerson, grotesques; Gilbert Sarony, comedian; Levine and Booth, sketchists; the Grahams, sketchists; Bessie Phillips, soubrette; Professor Mingus, conjurer, and the warscope.

Casino Roof-Garden.

George Fuller Golden, with his funny monologue, is the chief newcomer. Other innovations are Ettore Nigrini, operatic tenor, and Mattie Phillips, dancer. The holdovers are Alice Atherton, Maud Courtney, Herr Von Palm, Ernest Hogan and his assistants, Belle Davis, Catherina Bartho, Hope Booth, Adelina Roattino, Amorita, Edwin French, Arthur K. Deegan, and Millie Stoller.

Central Opera House.

The bill includes the Allison Sisters, comediennes; the Glissandos, musical clowns; Daly and Devere, sketchists; the Pantzer Trio, contortionists; Madden and Curran,

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did her acrobatic dance, and the two ballets rounded out the bill.

PLEASURE PALACE.—Mr. and Mrs. Sidney Drew, fresh from their London triumphs, reappeared in their up-to-date version of The Taming of the Shrew, in which Mr. Drew played Petruchio to Katherine of his wife. In this sketch, When Two Hearts Are Won, Mr. and Mrs. Drew are supposed to be a young couple enjoying the first day of their honeymoon. Mrs. Drew insists that her small pet dog shall share their couch, to which Mr. Drew naturally objects. The shrewish disposition of his wife finally proves too much for endurance, and he determines to give her a little of her own medicine. In an assumed fit of violent rage he upsets the furniture, smashes the vases, tears down the curtains, and comforts himself generally like a madman. This brings Mrs. Drew to her senses. She promises to cultivate a more angelic disposition, and the curtain falls on a happy picture of reconcilation. The sketch was skillfully played, and amused the audience intensely. Mr. Drew would do well, however, to try to acquire some new mannerisms. He still strokes his mustache in the approved Drew fashion, and surveys the audience out of the angles of his eyes. The Maher Sisters, making their entrance from a property cannon, à la Zazel, danced vigorously in red, white and blue costumes. At the conclusion of the turn they climbed up on the cannon and waved American flags, while a pan of red fire burned behind them, and a big Roman candle in the muzzle of the cannon sent forth a shower of sparks. Gus Bruno, in a clever monologue, gave fresh proof of his ability as a dialectician. He told stories in a dozen different dialects, and though some of his best things were unappreciated he succeeded in entertaining his audience thoroughly. George Evans sang parodies on "The Suwanee River" and "The Wabash," and also warbled his familiar "Honey Boy," the song which, as he expresses it, "put him in the business." Between songs he told war stories, and incidentally satisfied the people who come to a continuous show early in the day and stay until midnight. The concluding feature of the bill, Cole and Johnson, assisted by the Freeman Sisters, was sufficiently clever to keep the audience seated until the curtain fall. Among other features of the long and excellent programme were Garnella and Shirk in their eccentric character sketch; A. D. Robbins, the trick cyclist; Dailey and Hilton, Carlisle's Troupe of Canines, Kathleen Warren, the dancing soubrette, and Allen Wightman, the clay modeler.

AMERICAN ROOF-GARDEN.—The bill last week offered varied entertainment by the World Trio, Post and Clinton, Florence Moore, Loney Haskell, the Donazetta Trio, Jess Danzig, Cooper and Stewart, Gladys Van, Ascott and Eddie, and the Nelson Sisters. The Donazetta Trio accomplished a rather unusual long distance record by playing here and at Manhattan Beach in the same evening.

VENTRILOQUIAL ART.

Fred Russell, the English ventriloquist, has recently published a work on "Ventriloquism and Kindred Arts," in which, strange to say, Mr. Russell does not claim to be a ventriloquist at all. He calls himself a "colloquist," and points out that "colloquism" is the imitation of the human voice at close range. Ventriloquism, pure and simple, is the art of imitating the voice at an apparent distance. Mr. Russell chats pleasantly about some of his fellow artists: Lieutenant Cole, who enjoys the distinction of being the first to adopt the idea of a group of life-size models; Lieutenant Travis, John Le Hay, Fred W. Mills, and other well-known exponents of ventriloquial art. He also retails several good anecdotes. Here is one worth quoting: "At the Alhambra, only a few weeks ago, I was about half-way through my performance when, in striking Joe, his left eye, which I suppose had been gradually loosened, was forced in, and fell through the head into the mouth, clogging the action of the jaw. I was compelled to stop and remove the eye from the mouth, and in doing so dropped it on the stage. Everybody saw this, and also marked the absence of the eye, and the people shrieked. Joe immediately commenced to abuse me, and for the remainder of the time I was on the stage continually referred to the loss of his optic, bringing in some satirical remark with reference thereto whenever a favorable opportunity occurred. It went so well that if I could afford it I would knock his eye out every night."

VAUDEVILLE FOR CHARITY.

At Sayville, L. I., an excellent vaudeville performance was given Aug. 8 for the benefit of St. Lawrence's Roman Catholic Church, of Sayville. The benefit was projected and organized by the following well-known professionals, all residents and property owners of Sayville, as a slight token of their esteem for Father Duhigg, the pastor of the church: Bessie Bonehill, Dorothy Drew, Lena Hilborn, Dappa Grey, James P. Colton, James F. Hoey, William Seeley, George W. Munroe, Al. Laurence, and Jack West. The performance was given by these artists, all of whom volunteered their services and worked indefatigably for its success.

George W. Munroe writes to THE MIRROR that the performance more than accomplished its purpose. The audience, an extremely fashionable one, included representatives of the Roosevelts, Vanderbilts, and Suydams.

Every feature of the programme was received with enthusiasm, and not a single hitch marred the success of the evening. By this performance Father Duhigg's church was enriched by more than $500.

PRIMROSE AND DOCKSTADER WINNERS.

The Primrose and Dockstader Minstrels, under the able direction of James H. Decker, began its career, presenting George Primrose and Lew Dockstader as joint stars, last Tuesday, at Rand's Opera House, Troy, N. Y., before one of the largest audiences ever seen in that city. From the reception accorded both of the firm and their beautiful scenic production, it is an assured fact that the combination of these two great minstrel artists will prove a winner. The company, after several weeks of constant rehearsal, began the festivities with fireworks and an illuminated street parade, and long before the hour for the doors to open the S. R. O. sign, which had been taking its Summer's rest, was hung out.

Those who were so fortunate as to be first accorded a glimpse of the combined "Brains of Minstrelsy" were enthusiastic in approval, both upon the occasion and by column after column in their local press. When the curtain rose on the first part it revealed a surprise—a gem of the scenic painters' art seldom equaled in the most gorgeous productions of modern drama, showing the interior of a palace of onyx, with grand stairway of white marble reaching tier upon tier from the curtain line to the back wall of the theatre, upon which the company were seated in what might be termed mezzanine galleries. The entire setting was illuminated by hundreds of incandescent electric lights. The introduction of the stars, Primrose and Dockstader, was the occasion for great applause and such a demonstration as is seldom accorded to stage folk, which was followed in turn by the presentation of each of the numbers of the long and varied programme, consisting of Lew Sully and Jimmy Wall, the Quaker City Quartette, John Pieri, Edward Hausar, B. S. Carnes, and Harry Ernest, the Deonzos, jumpers; Howe, Wall and Lew Sully, in a refined musical act; the English baritone, W. H. Thompson; the American tenor, Manuel Romain; Fred Reynolds, and the great De Val.

B. S. Carnes as interlocutor proved both able and entertaining. The Primrose and Dockstader Band, composed of twenty musicians, is under the capable direction of Carl Carlton; and M. J. Latham is leader of their orchestra. Their executive staff is an able one in every department, James K. Collier representing the financial end as treasurer, and Al. Primrose special representative in advance.

On Aug. 11, at Convention Hall, Saratoga, the company played to $2,776.75.

BUSINESS BOOMS AND NEW RECRUITS.

There has been a very lively time in this city during the past ten days for vaudeville agents, and, as a matter of course, for vaudeville performers. The Western managers have been here, and have booked everything in sight. This has so weakened the supply for the East, where opposition is not so exciting, that managers of city houses have started in to book heavily. RobertGrau has booked every act on his books for from ten to forty weeks. "One day last week," said Mr. Grau, "I booked turns amounting to $72,000 in salaries with one concern, and made contracts with another manager on the same section, involving salaries amounting to $47,000. The demand is so great for artists of reputation and ability and the number of theatres so vast that an entire season is being filled in a day for them. I have booked for the present week alone acts commanding more than $15,000 in salaries."

Mr. Grau has found time during the past week to add to his formidable list of stars Camilla Urso, the famed violinist; Laura Burt, who makes her debut at Keith's this week; Giacinta Della Rocca, who sailed today for America, and the production of the screen scene from The School for Scandal by a strong company, which will include Charles Kent and Eleanor Barry. He has also secured Cora Tanner to tour in vaudeville. Among the stars whom Mr. Grau has booked West the coming season are Pauline Hall, Del Puente, Marie Tavary, Clara Morris, Joseph Hart and Carrie De Mar, Gus Williams, Richard Harlow, Robert Downing, Arthur Dunn and Mamie Gilroy, Camilla Urso, Jeanne Franko, Lizzie Derious Daly, Bessie Bonehill, Imogene Comer, Flora Irwin, Kate Davis, Charles Kent and Eleanor Barry, S. Miller Kent and company, Giacinta Della Rocca, Laura Burt, Rice and Cohen, Merri Osborne and company, William T. Carleton, Raymon Moore, and Henry E. Dixey.

BELINDA BAILEY'S BOARDERS.

Barton Hill, Charles Willard, and their company, which includes Julia Dean, Ella Sothern, and Searle Dawley, have been rehearsing in this city Milton Nobles' sketch, Belinda Bailey's Boarders, under the direction of the author. They will open in Boston Aug. 22, with New York and Philadelphia to follow. Vaudeville managers and agents are greatly interested in this production. It will be one of the highest priced acts yet presented in vaudeville by legitimate players. Business-Manager Hodgdon, who evidently has great faith in Mr. Nobles' judgment, booked the comedy over the circuit before it was written, Mr. Nobles merely giving him orally an outline of the plot and situations. It will be given an entirely new setting by Mr. Keith, including a view of San Francisco Bay, harbor and the Golden Gate, as seen from Oakland. The members of the company are very enthusiastic, and the author don't appear to be worrying much.

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WEBER AND FIELDS' PLANS.

"We have taken a sixty-three years' lease of our music hall," said Joe Weber in conversation with a MIRROR man last week. "The lease reads technically for twenty-one years with a privilege of two renewals of twenty-one years, constituting sixty-three years altogether. We shall add another story to the corner building, which will be occupied by the offices of the Weber, Fields and Stromberg Music Publishing Company. This gives us control of the entire property extending from Daly's Theatre to Twenty-ninth Street. The stores at the corner will remain unchanged. You may state also that our music hall will remain the same. Various rumors and newspaper stories have credited us with the intention of enlarging our present quarters, removing to other property, etc. All these stories are untrue. We shall remain where we are. On or before Sept. 1 we shall present our new burlesque, which is now in rehearsal. Mr. Fields and myself have excellent parts; so have Fay Templeton and Dave Warfield, the newcomers in the company. In fact, every member of the cast has good opportunities for individual work. If I once begin to talk about the burlesque, I shall tell you all about the scheme. I don't want to do that, as it is still too early to divulge the nature of the piece. I think it will amuse New Yorkers as thoroughly as did our other burlesques."

WILLIAM H. WEST'S MINSTREL JUBILEE.

Thirty-one hunderd and sixty-five persons greeted the first performance of William H. West's Big Minstrel Jubilee, at Ulmer Park, last Friday evening, and laughed, applauded and cheered for over three hours. Not only the territory from Brooklyn Bridge to Coney Island was represented in the audience, but scores from this side of the Bridge helped to swell the audience and the enthusiasm as well. Floral offerings were in abundance, and telegrams of good will came thick and fast. Mr. West has Carroll Johnson, Ezra Kendall, and R. J. Jose, the Freeze Brothers, Lewis and Ernst, Clement Stewart, Charles Kent, and Trovollo.

FYNES SIGNS D'ARVILLE.

An important deal was arranged last week when J. Austin Fynes, of Proctor's, secured Camille D'Arville's signature to a contract, calling for her appearance at three of Mr. Proctor's theatres—the Twenty-third Street house, the Pleasure Palace, and the Leland Opera House, in Albany. She will not fill this engagement until next Spring, after ending her season with the Broadway Theatre Opera company.

TWENTY SCENES IN THIRTY MINUTES.

Henry C. Barrow will present next week at Keith's a unique entertainment, given by five pantomimists, and called Barrow's Klondikers. They will appear on a revolving stage, fifteen feet in diameter, upon which will be shown, in thirty minutes, twenty different scenes illustrating a trip to the Klondike. The following is a list of the varied episodes to be depicted by Mr. Barrow's players and his scenery in a half-hour: Leaving Seattle, arriving in Alaska, fording Dyea River, climbing Chilkoot Pass, camp at Lake Linderman, whip-sawing lumber, building boats and rafts, shooting Five-finger Rapids, arrival at Dawson City, defending claim, gold mining, vigilance committee, working under difficulties, miner's lonely cabin, lost in a snowstorm, rescued in time, saloon in Dawson, gambling house in Dawson, double wedding in Dawson, wedding dance.

JIMMY RUSSELL IN DEEP WATER.

According to a story which cometh hither by the somewhat roundabout way of Cincinnati, Ohio, the redoubtable Jimmy Russell, of the Russell Brothers, was nearly drowned one day last week at the prohibition resort, Asbury Park, N. J. The Cincinnati *Enquirer* testifies that "Kid" Lavigne, the pugilist, was basking upon the Asbury strand when "he was startled by a cry for help, and observed Mr. Russell being carried out beyond his depth by the heavy surf. The pugilist sprang into the roaring waves and at the risk of his life dragged the frightened Russell to safety on the beach." Professionals visiting Asbury Park should beware of the tricky surf. Laura Biggar nearly lost her life while dipping in the briny there only a few days before Jimmy Russell's harrowing experience.

ROSE COGHLAN'S NEW SKETCH.

Rose Coghlan contemplates an early return to vaudeville, opening at the Palace on Aug. 29, to produce a new one-act sketch by James Clarence Harvey. Between Matinee and Evening. John T. Sullivan will appear with Miss Coghlan, who may be seen nowadays on the Rialto, looking better than ever. Her recent appearances in vaudeville were not altogether satisfactory, owing chiefly to an unfortunate choice of plays. With an appropriate medium for exploiting

her art, Miss Coghlan should be a strong card at the "continuous" houses. She will be the star feature at the reopening of Mr. Proctor's Albany theatre, the Leland Opera House, on Sept. 5.

DIXEY AGAIN IN VAUDEVILLE.

Henry E. Dixey last week signed a five weeks' contract for the Hopkins circuit. He will appear in his new sketch, The Mystery of the Mortgage, assuming five different characters. It is Mr. Dixey's intention to continue in vaudeville during the entire coming season if his present venture shall prove successful.

VAUDEVILLE JOTTINGS.

James and Sadie Leonard have been playing over the Burt circuit and are now doing the Burke circuit of parks. They have signed for next season with Joe Oppenheimer's Miss New York, Jr.

Harry W. Semon's Extravaganza co. opened this week at the Chicago Gaiety with two burlesques and the following people in the olio: Madeleine Shirley, Louis J Melrose, James E. Black, Spence and Sartelle, Mildred Harriman, Aronson and Ashton, George S. Monroe, Josephine Boggio's French Ballet Troupe, and four French dancers, La Gaietee, La Sainte, La Belle and La Rose.

Elsie Adair, safely returned after her long tour in Australia and the Orient, has been telling the San Francisco papers all about her triumphs on the other side of the earth. She performed for the King of Siam, called upon Li Hung Chang, and rode upon the royal elephants of Burmah.

George W. Lederer is organizing a company of negro stars to present a vaudeville olio and burlesque in prominent Eastern houses for twelve weeks, opening in September, after which they will visit London. Among the engagements are Williams and Walker, Hodges and Launchmere, and the Mallory Brothers.

The Knickerbockers, management of Robie and Dinkins, are rehearsing in this city under direction of Fred Solomon. The costumes are being made by Van Axte and King, the scenery painted by Young, of the Broadway theatre, ballets arranged by G. Fletcher Rivers, and the first part and burlesque by John Saunders and Fred Solomon. The season will open Sept. 5 at Miner's Eighth Avenue Theatre, being booked solid.

Captain Philip, of U. S. S. *Texas*, and twenty-one of his officers were invited guests at Koster and Bial's last Saturday evening, when there were decorations in their honor.

Anna Theresa Berger, who used to play the cornet with the Berger family of Swiss bellringers, will soon appear in vaudeville on the Keith circuit.

The Roeber and Crane Brothers' Vaudeville and Athletic co. will open at Paterson, N. J., Sept. 5, for a season of forty weeks, with the following co.: Harrie Le Clair and Edward Leslie, Alf Grant, Crane Brothers, Marjorie Maxwell and Ada Dixon, Daly and Devere, West and Williams, Rosalie, Lamont and Love, Ford and Dot West, and Ernest Roeber. Special scenery will be used for each act. F. C. Cooper has been engaged as business-manager and press agent, Charles Pereira advertising agent, and John Collins assistant agent.

Roger Dolan, who has been suffering with rheumatism for the past year, is playing this week at Keith's, Philadelphia, with his wife, Belle Dolan.

Arthur Mullally, who works lights for Solaret's dances, was accidentally shot last Wednesday at Proctor's, while toying with a revolver in a dressing-room. He walked to the New York Hospital, where the slight wounds were dressed and he returned at once to his work.

Press Eldridge, Murray Brothers, Goldin, Kennedy and Hayes, and Fialkowski have been retained for another week at Sewell's Point, Cape May, N. J. Mr. Eldridge writes: "Trolley cars crowded nightly with jolly parties anxious to see the high-class vaudeville. Have met a number of my relatives—in fact, half the town have claimed relationship."

The Bon-Ton Theatre, Jersey City, management of T. W. Dinkins, will reopen Aug. 27 with A. H. Woodhull's High Rollers. The theatre has undergone a complete renovation, painted inside and out, with new scenery, carpets, etc., added.

Gus Hill's Vanity Fair will present two new burlesques, A Winter Carnival and A Creme de Menthe. Eight strong specialty acts will be carried, with a chorus of eighteen, making in all thirty-two people. There will be fifteen musical numbers composed by Walter F. Webb, the musical director. Fred J. Huber will manage the attraction.

Margaret Webb, the sweet singer, rested last week in Buffalo, where she is now playing a return date at Shea's Music Hall, with the Electric Park, Baltimore, to follow. On Oct. 16 she will open on the Hopkins circuit, where she was most successful last year.

Mrs George H. Wood (Marion Ainsworth) is making a hit at the Tivoli, Sydney, N. S. W., in coon songs and national dances.

Matt Woodward has just completed the burlesque Yankee-Dewey-Dandy, which he will stage and produce for the Rentz-Santley Burlesque co.

Walter Stetson has returned to New York after forty weeks in the Northwest, and is busy on a new act for the coming season.

Charles Kent and Eleanor Barry will open on the Hopkins circuit on Sept 12, for six weeks, with the Orpheum circuit to follow.

Montague and West's musical act and Julia Raymond's songs were pleasing features of the bill on the *Grand Republic* floating roof-garden last week.

Billee Taylor, who has been resting at Mount Clemens on account of ill health, is now recovered and will reappear at the Wonderland, Detroit, for the Moore circuit, on Aug. 18.

Rita Durand has just closed at River View Park, Baltimore. She will play the Central Opera House, this city, next week. Miss Durand has signed with Robie and Dinkins' Knickerbockers. Cessy Grant, Mae Taylor, Jessie Bolden, Sadie Hetherington, Irene Boyd, Jennie Foote and Annete Wiltsie, now at Bergen Beach, have signed also for the Knickerbockers, with Montgomery Moses in advance. Horace Lex will be back with the co.

Miaco's City Club opened at the Lyceum, Boston, last week. The opening burlesque, entitled A Wild Night in Washington, is a musical skit by Herbert Hall Winslow, music by John Stromberg. In the olio the following appear: George Graham, humorist; Charland and Searles, Lew Palmer, Mazie Burton, Bert Leslie and Carrie Fulton, Wrenn and Young, Joe Nestor and Harry Thompson. The closing burlesque, The Divorce Court, enables Fanny Everett to wear some striking costumes.

The first part of Al. G. Field's Minstrels this season is entitled "The Minstrels at the Paris Exposition." The scene portrays the following interesting places in the gay French capital: The Garden of the Tuileries, Church of Notre Dame, l'Arc de Triomphe, the Madeleine, Column of the Vendome, the Hotel de Ville, Eiffel Tower and Exposition buildings. The scene shows Paris by day and by night.

The Amusement Palace, Far Rockaway, N. Y., will be sold at auction on Aug. 20.

Marguerite Sylva, while cycling near Bayside, N. Y., is said to have been "held up" by a bold highwayman on Aug. 8 and to have been rescued by a stranger. The printed story savored strongly of the Long Island school of press agents.

Madeline Burdette, who sang last week at the Chutes and Werder's Park, Hartford, was married on Aug. 6, in this city, to a non-professional.

The "Dewey matinee," given at the Los Angeles Orpheum on Aug. 3, is said to have been the most successful performance ever given in that popular house. A flashlight picture of the audience was taken.

Hilda Thomas and Frank Barry will rest at Atlantic City until September. They put on Charles Horwitz's new sketch, Miss Ambition, at Celeron, N. Y., week 1-6, scoring a great success. Miss Thomas was compelled to make a speech, the first time such an honor was ever given to an actress at this place. The management gave her a beautiful basket of flowers, and said she had proven the biggest success ever known at Celeron.

Louis Reinhard, musical director for the Bon-Ton Theatre and Bergen Beach Casino, has composed a beautiful song, "The Stoker Down Below."

The Allison Sisters, clever comedians, make their reappearance at the Central Opera House this week.

Genaro and Bailey were heavy scorers at Keith's, Philadelphia, week of Aug. 1. Mr. Genaro is preparing a new act, which the team will put on next Spring after the close of their engagement with the Rays in A Hot Old Time.

Papinta turned people away and broke records at the Chicago Masonic Temple Roof, where she closed a triumphant engagement last Saturday to go for three weeks to the Forest Park Highlands, St. Louis. Her manager, W. J. Holpin, quotes Sosman and Landis for the statement that Papinta drew the largest crowds ever seen at the Masonic Temple.

Harry Thompson, the "Mayor of the Bowery," is closing the olio with Miaco's City Club, scoring a strong hit. People were turned away last week at the Boston Lyceum.

Claire Caldwell, balladist, has signed with Al. Reeves' Burlesque co.

Jerry Hart and Beatrice Leo have scored immensely out West in their neat sketch, A Gay Colonel. Miss Leo's negro impersonation is said to have caught all Chicago. They are at Klondike Park, St. Louis, this week.

The season of Young Miss Cuba at Bergen Beach Casino will end Aug. 28. Business-Manager Dinkins has arranged to produce The Beal Widow Brown at this resort Monday, 29

Harry Richards, who assists McIntyre and Heath in their popular sketch, was last week presented by Mr. McIntyre with two acres of land at Cape May. Mr. Richards contemplates the erection of a handsome villa at the Cape, where he will hereafter spend his Summers.

Canfield and Carleton are at Shea's, Buffalo, this week. They rested last week on their farm at Utica, N. Y. Their new act may be seen in this city soon.

George L. Spaulding, the music publisher, was ill last week with malarial fever.

The bill for this week on the *Grand Republic* floating roof-garden introduces William Golden, Charles Duncan, Sam J. Ryan, Laura Bennett, Luna Cooper, and Daisy Golden.

One of the big greyhounds belonging to Ad. Carlisle's dog circus wandered away from the Pleasure Palace last week and there were reward advertisements in the papers

Nearly all the popular burlesque combinations and a number of new ones have been booked for the new Dewey Theatre, to be opened next month, in East Fourteenth street. The house is almost completed.

James H Curtin, for a long time the popular manager of the Olympic Theatre up in Harlem, will this season direct the fortunes of the London Theatre as well as those of the Olympic.

The Utopians, management of Robie and Dinkins, will take the road in the Autumn of 1899.

A Sunday paper contained an advertisement for a "person willing to invest $3,000 in fine paying gold mine; immediate results; address Miner." It was rumored that it might be Miner's Bowery Theatre, which is said to be the greatest "gold mine" in this section of the globe.

Flo Jansen is in town, looking better than ever after her Summer's vacation.

Al Fields was going around the theatres last week, but didn't admit that he was hunting for talent. Fields and Lewis' co., he says, will be one of the strongest, and he has secured several holiday dates in town.

The firm of Miner and Van will direct the popular Bohemian Burlesquers this season. Rehearsals began last week.

Only one sister team is billed in New York this week, which is an uncommon state of affairs. There are some three hundred and odd such teams around the country and it isn't often that the metropolis doesn't get its share.

The Sunday *Herald* contained one of its periodical articles on popular songs. The story was unsigned, but there was something about it that suggested the versatile pen of the tireless Monroe H. Rosenfeld.

The Baggesens have caught on well in London at the Palace, where they come on at 9.35 for eighteen minutes. In the same bill are Julie Mackey, Saharet, Amann, Burt Shepard, Curtis and Gordon, Crimmins and Gore, Sid Black, and the American biograph, not to mention Albert Chevalier.

Bunth and Rudd have concluded a successful engagement of two months at the Theatre Jardin, Moscow, Russia, and have gone to the Hotel Powar, Nijni Novgorod—wherever that may be—for forty performances at the *fetes* there.

Gus Hill has invested $15,000 in 3 per cent. war loan bods. A broker offered him $600 for them, but he preferred to hold on.

Hines and Remington's new act has proved a big hit in the West.

John L. Sullivan's Comedy and Big Vaudeville co. opened last Thursday at Red Bank, N. J. The famous pugilist is surrounded this year by the best co. he has ever had, and his route includes a trip to the coast, beginning Jan. 22. William H. Sherwood is again his manager.

Wilbur Mack and Isabelle Fenton played the Monroe Casino, Mt. Clemens, Mich., last week, and are this week at Godfrey's Pavilion, Grand Rapids, with Lake Michigan Park, Muskegon, to follow. They report the pronounced success of their new act.

Frank E. McNish and Rosie Albro are reported to be meeting with success with their new venture, A Stage Quarrel.

Gus Hill's executive staff is as follows: Charles E. White, Charles Williams, Harry Egerton, Fred Huber, Robert Manchester, H. C. Robey, James Fort, and Sam M. Dawson. All of his attractions will open about the middle of September and are solidly booked to the middle of May, without a lay off.

Pianka, the Diving Elks, four Nelson Sisters, Zeno, Karl and Zeno, Achille Philion, Carl Dammann Family, Speck Brothers, Burke and Andrus, Ramza and Arno, Watson Sisters and Zanora, Moa and Goodrich, Judge, Miller, Riley, Forest Seabury and a ballet of sixteen, directed by Rivers, are booked for the Canadian Industrial Exhibition at Toronto Aug. 29-Sept. 10. H. Percy Hill has charge of the amusement features.

Milton and Dollie Nobles are at Keith's, Philadelphia, this week. Their season's bookings speak eloquently of their phenomenal success. From Aug. 1, when they began in Boston, to April, 1899, they have but six open weeks, and these could have been filled many times but that Mr. Nobles prefers to hold them for contingencies.

Ernest Wilson and Marie Leicester finished the Keith circuit last week in this city. They are at Columbia Park, Portsmouth, Va., this week, with Broad Street Park, Richmond, Va., to follow.

Warren and Howard, who played Tony Pastor's last week, will shortly be seen in a new sketch entitled A Mash Note.

Mabel Taliaferro will fill a week at Keith's, beginning Aug. 29, in a sketch especially written for her, Puss, or the Little Leading Lady. Little Miss Taliaferro will be a member of Chauncey Olcott's co. this season.

J. I. Devlin will represent the Reilly and Woods Big Show this season. This will be his fourth and second successive season with this successful organization.

James R. Adams and his pantomime co. in Pico scored heavily last week at Harrisburg. Mr. Adams has been booked to return to Pastor's Oct. 3. Mrs. Adams, who was called to New York last week by the death of her nephew, rejoined yesterday at Cave Hill Park, Carlisle, Pa., where the co. plays this week. Sam D. Adams will join next week, replacing John Coughlin, who goes with the Hanlons.

Fred B. Webb and Kittie Hughes, as head liners at Brighton Beach last week, repeated their former success. They are at Rockaway Beach this week.

Emile Girard, of the original Girards, and Monta Elmo, the dancer, have formed a partnership and will soon produce a new act in vaudeville.

Harry Fidler, one of the "Big Four" comedians of Richards, Pringle, Rusco and Holland's Minstrels, was presented with a gold medal studded with diamonds by members of McClain Lodge of Buffaloes during the engagement at Indianapolis, Ind.

Minnie Seligman will reappear in vaudeville at Proctor's on Aug. 29.

Sydney Grant and Miss Norton met with great success upon their opening on the Orpheum circuit, receiving the distinct approbation of the press.

The London Theatre will be reopened for the season on Saturday evening with the Rose Sydell London Belles. Miner's Bowery Theatre opens on the same evening with the Bowery Burlesquers.

Clara Lipman may be surprised to know that she is billed at a concert hall in the Bowery.

Joseph Menchen is the power behind the war scope at Pastor's.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The most pronounced hit of the past week was made by the Kaben Kapelle Band at the Masonic Temple Roof. The band consists of thirty-five Hungarian boys who are accomplished musicians; they look well in their red Hussar uniforms and play with vim and expression. Their leader is a very dignified chap, considerably larger than the other members of the organization, and he seems to have wonderful control of its members. Without doubt it was the largest week of the season at the Temple.==This week things are a bit more lively in Chicago's theatrical circles and the festive lithograph is again making its appearance in the windows. There is a hustle and bustle about the theatres making ready for the openings, and at the show printing houses the traveling manager is about ready to launch his attraction. Already many agents have departed for their respective routes. Harry Martell and his co. left last Saturday, after a week of hard rehearsal at Barry's Adelphi. He has a much stronger bill than before. ==Over at the Grand Opera House Mathews and Bulger are working hard at rehearsals to perfect their co for the forthcoming season of their new piece, By the Sad Sea Waves. Barney Fagan is doing the staging and he told me it was sure to be a winner, as it is constructed in the most attractive manner imaginable.==The agents of Haverly's Minstrels have arrived, and, together with "Sport" Herman's crew, are covering the deadwalls and everything else with Chicago's old-time manager, J. H. Haverly. The co arrives Aug. 20 to open McVicker's.==Charles Salisbury has announced the opening of the Great Northern Theatre Aug 27 with "Fashionable Vaudeville," whatever that may mean.==While it is known that the Tri-State Amusement co. have the lease of the Schiller, up to now nothing can be learned of the policy.

Hopkins' Theatre offers this week a brand new play called Heroes of '98, and the author, John Chittenden Webb, whom I met the other day, informed me that Colonel Hopkins was responsible for the title, which fits the play like a glove. Mr. Webb is a Chicago playwright and is the author of a play called After Twenty Years, which has toured the country with success. In Heroes of '98 characters represented include General Fitzhugh Lee, Captain Sigsbee, and Generals Garcia, Gomez, Blanco, Pando, and others. The comedy element is strong and affords an excellent relief from the more intense melodramatic situations. In the olio are the Elinore Sisters, La Belle Maie, the Flood Brothers, Francesca, the biograph, and Johnnie Carroll and Adelaide Crawford in a new act. I have forgotten what Johnnie calls it, but it is written around the "rag time" song craze and serves to present them in a pleasant manner. Of course, Johnnie Carroll's Irish songs and puns are delightfully rendered as of yore, but this was the first time we have seen Miss Crawford in "white face," she having previously simply assisted Mr. Carroll in the refrain of his "coon" song. She is a pretty woman and soon will be easy in her part, and they will be among the best of sketch duos.

The Masonic Temple Roof is having a decidedly profitable season. This week the Hungarian Boys' Band are retained, and wisely. The Manhattan Comedy Four, Jones, Grant and Jones, Marguerite Ferguson, Valmore, and others form the bill.

Chicago Opera House: Josephine Sabel is the star feature and is winning new laurels at this house. The Olifans, Falke and Semon, Johnson and Dean, Carlin and Clark, Georgie Morrison, Minnie Renwood, the Wilson Family, Morrissy and Rich, Fox and Summers, and others make up the bill.

Great Northern Roof-Garden: In spite of the difficulty Manager Comstock had to secure attractions for his resort, he has kept going and his searchlight burns brightly every night. The entertainers this week are the Kinsners, Abbacco Brothers, Modesta, and Eldred and Hunt's trained canines.

Ferris Wheel Park: Wills and Loretta are the hits this week and associated with them are the Blondells, Harry Allester, Hart Brothers, Albini, Bud Snyder, the Robbins, Martie Semon, and Little Primrose.

Chutes: Manager Simpson is still packing 'em in and giving a good vaudeville bill. Those who appeared were Martin and Davenport, Mareena Perry and Imhoff, Avery and Moore, and Tom Sumner.

Gaiety: Harry Semon's Extravaganza co is giving a variety and burlesque bill with Madeline Shirley, Minnie Sartell, and other lively people in the list.

Savoy: Manager Harry B Clifford has conceived the idea of giving continuous burlesque at this place, with vaudeville acts sprinkled through the programme. Blair and Travers' co. is the current attraction and the show runs from 12 to 12.

Notes: Jay Rial tells me that the Olympic and Haymarket theatres will reopen Aug. 22 with straight vaudeville bills. Since the houses have been closed they have been brushed up generally. ==Frank Wiesberg has written a travesty for Lewis and Evans which serves to introduce this duo of vocalists to advantage. HARRY EARL.

BOSTON, MASS.—To-night the vaudeville feature was the reopening of the Howard Athenæum for the season. A house show furnished the entertainment and presented as features Joe Flynn, Stewart Sisters, Haines and Pettingill, Carr and Jordan, Sparrow, Montague and West, Conway and Leland, Ida Russell, Weston and Beasley, Pauline Mayhew, Kelly and St. Clair, Billy Payne, the Du Mont Sisters, Ed Chrissie, Thomas and Watson, Nellie Franklyn, Si H. C. Blanchard and Tom Doyle.

At Keith's this week the members of the Symphony Orchestra still remain the topliners, and Thomas E. Clifford is the soloist, Mr. and Mrs. R. J. Dustan appear in The Man Upstairs, and the other features of the bill are Fox and Allen, the two Caolis, Edwin Latell, Willard Simms, the Anglo-American Quartette, the biograph, Robert Ferall, Helen Young, the Folly Trio, Hiatt and Pearl, the Borani Brothers, Conkley and Husted, Mlle. Jeannot, and Professor Gies.

Maggie Cline heads the bill at the Sans Souci this week, this being her first vaudeville engagement here for at least three seasons. The other features are Burt Haverly, Imogene Comer, Ward and Curran, Gallando, Al. and Mamie Anderson, Harry Edwards, Daisy Kernell, Ben Williams, the Page Sisters, and the Sans Souci Six Pretty Maids. Kittie Mitchell is so nearly recovered that she is advertised for next week.

For the attraction at the smoking concerts at the Palace, the American Gaiety Girls appear with Mlle. Ordlar as a star feature and an olio including John and Lillie Black, Jones and Sutton, Montrose Sisters, Ida Howell, Clements and Marshall, Frank Kennedy, and Harry Walters.

The Sporty Widows' Burlesque co. at the Lyceum this week starts a questionable precedent with a burlesque on the bombardment of Manila, but its olio presents Sheehan and Kennedy, the Urline Sisters, A. C. Lawrence, George Scanlan, Pearl Stevens, the La Moine Brothers, and Marie Tutor.

At Austin and Stone's this week the vaudeville entertainers are the Cardonna Troupe, John Jackson, the Sisters Ellerton, Vesta Villers, the Florentine Trio, Longway and Denno, Robinson and Horne, Griff Williams, Harry and Fred Mayo, Yale and St. Clair, Vanola Melburn, Kelly and Renno, Dick Plunkett, and others.

Down at the Point of Pines the open air entertainment is furnished by the Andra Sisters, Hart and Verona, Raymond and West, and Robert Ansbaugh.

Out at Norumbega Park the Boston Novelty co. gives the show in the rustic theatre.

The Grand will open as a burlesque house on Labor Day. Two performances a day will be given and the City Sports will be the first attraction. The house is being renovated. JAY BENTON.

WASHINGTON, D. C.—The attraction this week at the Lyceum Theatre is Ed F. Rush's Bon Ton Burlesquers, who this year are far better than ever. One of the headliners is handsome and talented Fern Melrose. Two burlesques, A Parisian Night and A Devil of a Time, are pleasingly rendered. In the olio are seen Byron and Langdon, Ned Monroe, Morrison and Markay, Mlle. Electro, Daily and Leonard, Agnes Behler, Mlle. Rosa, and Bobby Mack. John L. Sullivan's co. come next.==The Bijou Theatre, almost entirely made new during the Summer vacation, opened its regular season to-night. This is strictly a vaudeville house at present, but traveling burlesque organizations will appear later in the season. The opening bill includes Mlle. Reyval, Larry Dooley and James Tenbrooke, James and Fannie Powers, Jerome and Alexis, John T. Tierney, Margaret Rosa, Troubadour Trio, Mae Raymond, Dot Davenport, Emma Krause, and Forrester and Floyd. Max Sturm is again leader of the orchestra. JOHN T. WARDE.

KANSAS CITY, MO.—Clark's Pavilion (J. T. R. Clark, manager): The Vivian De Monto Vaudeville co. continued 8-13, presenting Brooks and Floyd, C. M. St. Clair, Manley and Rose, Renee Vinton, Klark and Klark, Marietta Seigfried, Corney Brooks, Hamilton and Wile, Harden Klark and Professor A. Seigfreid's Mirage of Art.==Zimmerschied's Military Band, assisted by the Flower Sisters, drew crowds to Fairmount Park 11. Mme. Pauline, the Rockaway mermaid, was the attraction 8-13, making a 50-foot dive into the lake.==At Troost Park Lenge's Military Band, with George Olmi and Linni Biggs, gave enjoyable concerts 8-13.==M. Lehman, director of the Orpheum, has returned from San Francisco with his family and will make his residence here. The Orpheum will be the first house to open, 28, and will present high-class vaudeville, having the bookings of the Orpheum-Castle-Hopkins combination. Headliners already mentioned are Clara Morris, Mr. and Mrs. Milton Nobles, and Mr. and Mrs. Edwin M. Rovle. FRANK B. WILCOX.

CLEVELAND, O.—The attendance at Haltnorth's Garden Theatre continues to records. Week of 8 the programme presented the Revere Sisters in an up-to-date singing and dancing turn, the Blondells, Josephine Gassman and her pickaninnies, Harry and William Van Auken, James Richmond Glenroy, Dolan and Lenharr, and Mr. and Mrs. William Robyns in The Counsel for the Defense. Week 15: Alice Shaw and daughters, Annie Myers, Cushman and Holcombe, Barr and Evans, Bicknell, and others. Among underlines are McIntyre and Heath, Milton and Dolly Nobles, and the Carl Damman troupe.==At Euclid Beach Park week of 7 Manager W. P. Fay gave a good bill composed of Nevarro, Crystal Viz Zard, the Ashbys, Harry Edson, Ben Mears and Viz Zard in an act from Ingomar, Hassmer and Olivette, and Webb and Hassan.==George L. Chennell, press agent at Euclid Beach Park, had a benefit 12. He goes soon with Rice and Barton. ==The Star Theatre is being put in shape for opening 22 with Robin Hood, Jr. WILLIAM CRASTON.

SAN FRANCISCO, CAL.—Business rushing at the Orpheum. James Thornton was a feature 1-6. His monologues, songs and parodies were received with rapturous applause. Valbon and Athelmine, French singers and dancers, scored. Joe Hart and Carrie De Mar were as successful as ever; so were Gilbert and Goldie, the Macarte Sisters, Angela Sisters, W. H. Windom, Wilton and Stack, and Valmore. Attractions for week 8 include the Three Hegelmanns, Lillian Burkhart, and O'Brien and Buckley. James Thornton, the Macarte Sisters, and Gilbert and Goldie hold over.==Gibson and Allen made a hit at the Chutes. The Japanese acrobats and Cannon, the fat man, are attractions. FRED S. MYRTLE.

BUFFALO, N. Y.—Business at Shea's Garden Theatre continues big. T. J. Farron was a prime favorite in the bill 8-13, while the Nelson Sisters caught on at once. Others were Burke and Andrus, Irene Vera, Joe Welch, and the biograph. REYNOLD WOLF.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): Week of 1 was a record rupturer, the house being jammed at every performance. The "Dewey matinee" proved a great feature, the ladies literally flocking in to receive a plaster cast of the great admiral. Lorenz and Allen became immediate favorites. Sidney Grant and Miss Norton made a most pronounced hit in a sketch in which Miss Norton delivered a novel and exceedingly bright monologue. Nat M. Brigham made his first appearance as a vocalist and won many recalls, and Mr. and Mrs. Ed Goolman were extremely popular in their musical act. Of the holdovers Bert Coote and Julie Kingsley repeated their first week's sketch and hit. Edwin R. Lang had a new batch of poems and Mrs. Alice Shaw and daughters whistled as artistically and to as much applause as ever. The biograph gave late war pictures, which were warmly received. Coming 8: Joe Hart and Carrie De Mar, Gilbert and Goldie, Fleurette, and Charlie Case.

LOUISVILLE, KY.—The first of the Louisville theatres to open has been the New Buckingham, the date Aug. 7, and the attraction the Irwin Brothers' big burlesque co. Among the people were Marion Dunn, Minerva Lee, Bella Wilson, Walter Stockwell, Sidney and Walsh, and Merrill and Newhouse. The co. is an excellent one and presents a programme of more than usual excellence, the concluding burlesque, Novelty Fair, being especially noteworthy.==The Whallen Brothers during the Summer have had the New Buckingham put in first-class condition. New chairs were put in and the decoration brightened. Horace McCrocklin will continue as business-manager, George Lippold will officiate in the box office and Professor Edward Morback will lead the orchestra.

NEW HAVEN, CONN.—The Grand Opera House will open Aug. 22 under management of Dr. Charles S. Breed and Eugene McKenna. High-class vaudeville will be offered and the house has been thoroughly renovated. Charles H. Day, the well-known newspaper, circus and theatrical man, has been engaged as press agent. Mr. Day was at one time advance agent for the Barnum and Bailey shows and has a host of friends in the professional world. Excellent attractions are promised.==At Lighthouse Point the war-graph was retained 8-13 and drew crowds. The Gorman Novelty co. appeared afternoon and evening.==Savin Rock gave as its feature, 8-13, the Brocken scene from Faust, an excellent olio, and fireworks.

ST. PAUL, MINN.—Olympic Theatre (John Balestra, proprietor; B. Sodini, manager): Week 8-14 to large houses: The Rolyatts, May Brandon, Polly O'Neil, Nellie Houlihan, Amy De Meria, Ada Orlando, Fisher and Wall, Charles Ellsworth, and Charles Gardner. Closed 7: Cora Reynolds, Mabel Salmon, Stanley and Scanlon, Fred Langley, George Trump.==Straka's Tivoli (John Straka, proprietor): Large attendance week 8-14. Lillian Knott, Kitty Pink, and Sophia and Stella Straka were features.==Palm Garden Concert Hall (A. Weinholzer, manager): Week 8-13: Archie Stanley, Mamie Scanlon, and F. R. Pegley. Business fair. Closed 6: Mabel Gardner, May Raymond.

OMAHA, NEB.—Business is better than ever at the popular Trocadero, the bill 8-13 including Reed and Berger, Ali Zada, Gracie Emmett, and Mary Lane. Repeated encores were given the sensational aerial work of the Watson Sisters and the marvelous gun spinning of Haji Lessick. Moore and Karcher appear in a taking musical absurdity, and the acrobatic work of the Flood Brothers is wonderful.==At the Omaha Museum and Theatre business under the new management is steadily improving, bill 8-13 including Albina, Matthews, Blondell, and Harry Dewey.

BRIDGEPORT, CONN.—Pleasure Beach Casino (L. M. Rich, director): A good bill Aug. 1 showed Webb and Hughes, the Raynores, and Gallagher and Wild. The Roll of the Drum, a pretty comedietta by Edward E. Rose, was put on 8-13 by the author, Marie Falls and Irving Brooks. Traffic to the beach has been considerably interfered with since 6, when the steamer *Lenoir* broke her shaft, and resumed running only on Aug. 12.

RICHMOND, VA.—Broad Street Park (Thos. G. Leath, manager): Rain caused lighter attendance 8-13. The excellent bill showed: Henry Frey, Forrester and Floyd, S. M. Gregory, Celie Ellis, the Ryeford Sisters, and the Marinellas. Helf and

Moran were canceled after their first appearance by Manager Leath.==Main Street Park (Juan A. Pizzini, manager): Business continues good. The bill 8-13 included Walton and Doyle, Emma Krauss, Coakley and Husted, Amy Nelson, and Nizarras and Bonne.

CINCINNATI, O.—The People's reopened for the season 7 with an attraction that pleased the boys and, notwithstanding inclement weather, was well patronized. Harry Williams' Gay Morning Glories appeared with the following artists: Dorothy Neville, Preston and Balmaine, McPhee and Hill, McCabe and Sabins, the Belleville Sisters, Miles and Mignon, Wills and Barron, Grant and Grant, and Pearl Haight. Irwin Brothers' Burlesquers 14-20.==The Ludlow Lagoon Amphitheatre is crowded by people who see a good bill made up of the Le Paige Sisters, Herbert Cawthorne and Susie Forrester, the Columbian Four, Maude Beall Price, and Mlle. Aimee.==Coney Island has been fortunate in having a good stage of water in the river, so its boats have been able to run steadily on schedule time. This week the diver, Kearney P. Sheedy, will give exhibitions of his skill.

TOLEDO, O.—Casino (Frank Burt, manager): For week 8-13: Robert Downing in a 25-minute version of The Gladiator was the principal attraction. George H. Adams and family, the Chappelle Sisters, and the Barbecks made up the balance of the bill. House full at every performance.==Wonderland Roof-Garden (O D McFadden, manager): Hayes and Hawley, Florence Thorp, Shayne and Worden, Wilson and Massoney furnished amusement for large crowds 8-13.

EASTON, PA.—The old Wonderland Theatre has been purchased by Robert Gerver, proprietor of the Gerver House, and carpenters are now remodeling the interior for opening on Oct. 3. Four hundred and ninety-eight orchestra chairs are being placed on the first floor and the seating capacity will be 800. The roof will be raised to allow the use of more scenery. Manager Gerver intends booking a first-class line of vaudeville attractions for stands of three days.

SARATOGA SPRINGS, N. Y.—Palm Garden (H. E. Buckley, proprietor; Alex Cameron, manager): Bill week 8 was the best of the season and patronage larger than ever. The following appeared: Tom and May Morrell, the California Comedy Duo, Billy and Mamie Williams, Mamie Rooney, Daisy Ward, Edna C. Burnett, Daisy Wade, and Alex Cameron. The excellent music furnished by Max Dreyfus is a feature.

TORONTO, CAN.—Island Oval: Major Robinson provided excellent open air vaudeville 8-13 to very large audiences. The bill: The Blackstone Quartette, the Gregories, John E S Kurkamp, and the Roumanian Orchestra.==Munro Park: Many thousands visited this popular resort 8-13. The bill included the Polaro Brothers, Campbell and McConnell, Morella, the Valetta Brothers, Senor de Fonseca, the Gardiner Children, and Haulon and Marlow.

PITTSBURG, PA.—The Academy of Music is being painted, decorated and upholstered for the coming season. The Robin Hood, Jr., Burlesque co. will open the house 15.==The Summer theater is attracting large crowds at Schenley Park. Performers for week 8: Whitney Brothers, James A. Reilly, May Templeton and Robbie N. Taylor, Kate Davis, Frank Hammond, and Rosaire and Mardo.

BINGHAMTON, N. Y.—Bijou Theatre (P. M. Cooley, manager): The regular season will open with the Bowery Burlesquers 15-19, the co. going direct to open Miner's Bowery Theatre, New York, 20.==Union Casino (Binghamton Street Railroad Co., managers): Crowded houses 8-13. The Prentices, Eddie O'Dell, Mudge and Morton, the Rayneres, and Dot Lathrop were in the bill.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): Crowds continue to pack the Casino to the doors. Week 7: Nelsonia, Josephine Arthur, Akimoto's Japs, Pete Baker, Lotta Gladstone, and John A. West. Underlined week 14: Morton and Revelle, DeHaven and Male, Whitney Brothers, Gertie Cochran, Ollie Young, Jay Quigley, and St. Clair and Lorena.

DULUTH, MINN.—McPhee's Tent: Nashville Students' Colored Comedy co. 4-7: large and well pleased audiences.==Parlor Theatre (William J. Wells, manager): Business excellent. New talent week 8-13: Isabelle McKinley, Ed and Lillie La Rose, Sam Murdy, Mamie Castle, Rufus Elmore, Dottie Banks.

SAVANNAH, GA.—Tivoli Music Hall (Wiley Williams, manager): Week 1-6: No change of bill. Roye and Boyce re-engaged 2. Carrie Butler, Miller and May, Tom Butler, Wiley Williams, and May Long appeared.==Alhambra Music Hall (Sam Boydell, manager): Seymour Sisters 1, Nellie Ryan 8, were the only new people booked at this house.

GRAND RAPIDS, MICH.—Ramona (W. Darnborough, manager): This resort did an exceptionally large business during week of 1. Beginning 8 the following people gave a capital performance: Ancolletta Brothers, H. F. Judge, Edna Marshall, Apollo, Armstrong Brothers, Harry Aldrich, and Ed F. Reynard.

DAYTON, O.—Fairview Casino (Will J. Donnelly, manager): Swor and Devoe, John Powers, Johnson and McKay, and Diana were in the bill week of 7, pleasing fair-sized audiences.==The Barlow Brothers' Minstrels is underlined for week 14.==Manager Will J Donnelly will be tendered a benefit 18.

TERRE HAUTE, IND.—Harrison Park Casino (Isaac Monk, manager): Rain interfered somewhat with attendance week of 7. The attractions offered included Professor Smith's animatograph, the Rosars, La Petite Eileen, and Fish and Quigg.

MANSFIELD, O.—Lake Park Casino (E. R. Endly manager): Barlow Brothers' Minstrels closed week of 1 to good business. Abt and Witt, Satsuma, Powers and Theobald, and Edna Marshall week of 8 to fair-sized audiences.

OSWEGO, N. Y.—Pavilion Theatre (Wallace and Gilmore, managers): Continuous vaudeville. Newcomers 8-13 were Fred H. Caldwell, Edwin Winchester, Claude Hastings, the Elmore Sisters, and Viola Valora to crowded houses.

YONKERS, N. Y.—Yonkers Park (John E. Brennan manager): Bill for Aug. 8-13: John E. Brennan-Palmer Sisters, Marie Warren, Layman, Harry S. Marion, Laura Bennett, Paige Sisters, and J. W. Hampton's dogs and cats.

NORFOLK, VA.—Ocean View (Oscar P. Sisson, manager): Week of Aug. 8: Lawrence Crane, Miles and Raymond, Lola Bigger and Minnie Dreher, Josie Sisson, and Sisson and Wallace; performances very good to large audiences.

OTTAWA, CAN.—Victoria Park (George W. Jacobs, manager): Bill for week 8-13: Irving and Howard, Mlle. Victoria, Alf D. Sturrock, the Three Bartellis, Karamara, William H. Irving, and Mca and Goodrich.

BANGOR, ME.—Riverside Park, Hampden (F. A Owen, manager): The Virginia Troubadours drew large crowds 1-6 and were retained 8-13 with change of programme. Hits were made by Ben Hunn and Mrs. and Miss Payne.

MUSKEGON, MICH.—Lake Michigan Park Theatre: Week of 7: Sisters Leon and Four Columbians. Week of 14-20: Musical Ravens and Sisters Leon. Barlow Brothers' Minstrels, booked for week of 21, are canceled.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Ferrell and Stark, Emery and Russell, Mr. and Mrs. Augustus Neuville, Gertie Cochran, and Murray and Murray composed bill week opening Aug. 8. Business good.

HAMILTON, O.—Lindenwald Park (Thos. A. Smith, manager): For week 8-13 bill included Mlle. Maxine, Foster and Williams, Armstrong and Porter, Evelyn Warren, and Mitchell and Love.

LIMA, O.—Hover Park Auditorium (Snow and Neff, managers): Bill for week of 8: The magniscope, Holtgreve, the Magnolia Quartette, Billy and Roxie Walker, and Al. A. Lawrence.

ITHACA, N. Y.—Renwick Beach (H. E. Dixie, manager): Vera King and Warren and Cady pleased large audiences 8-13.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): Business week of 1 good. No new attraction week of 8.

VAUDEVILLE PERFORMERS' DATES.

Amorita—Casino Roof, N. Y., Aug. 8-20.
Anglo-American Quartette—Keith's, Boston, Aug. 15-20.
Aimee—Lagoon Park, Cincinnati, O., Aug. 14-20.
Atherton, Alice—Casino Roof, N. Y.—indefinite.
Adams, George H.—Robison Park, Fort Wayne, Ind., Aug. 14-21.
Adams, James R.—Cave Hill Park, Carlisle, Pa., Aug. 15-20.
Allister, Harry—Ferris Wheel Park, Chicago, Aug. 14-20.
Adams, Adolph—American Roof, N. Y., Aug. 15-20.
Ahrens, The—American Roof, N. Y., Aug. 15-20.
Allison Sisters, Central Opera House, N. Y., Aug. 15-20.
Abeles and Lowell—Pleasure Palace, N. Y., Aug 15-20.
Albini—Ferris Wheel Park, Chicago, Aug. 14-20.
Avery and Moore—Chutes, Chicago, Aug. 14-20.
Abacco Brothers—Great Northern Roof, Chicago, Aug. 14-20.
Ani, Mlle.—Pastor's, N. Y., Aug. 15-20.
Anspaugh, Robert—Point of Pines, Boston, Aug. 15-20.
Andra Sisters—Point of Pines, Boston, Aug. 15-20.
Anderson, Al. and Mamie—Sans Souci, Boston, Aug. 15-20.
Barr and Evans—Haltnorth's Garden, Cleveland, Aug. 15-20.
Burto—Riverton Park, Portland, Me., Aug. 15-20.
Brown, Fred—Keith's, Phila., Aug. 15-20.
Burke and Andrus—Toronto Exposition, Aug. 29-Sept. 10.
Booth, Hope—Casino Roof, N. Y., Aug. 8-20.
Bartho, Mlle.—Casino Roof, N. Y., Aug. 8-20.
Bickell—Haltnorth's Garden, Cleveland, Aug. 15-20.
Borani Brothers—Keith's, Boston, Aug. 15-20.
Blacks, The—Palace, Boston, Aug 15-20.
Burt, Laura—Keith's, N. Y., Aug 15-20.
Butsee, Lillie—Toronto Exposition, Aug. 29-Sept. 10.
Brejcha, Mlle. Ruzona—Koster and Bial's, N. Y., Aug. 15-20.
Browne, Tom, and Edith Hoyt—Proctor's, N. Y., Aug. 15-20.
Blondells, The—Ferris Wheel Park, Chicago, Aug. 14-20.
Bennett, Laura—Steamer *Grand Republic*, Aug. 15-20.
Bush, Frank—Palace, N. Y., Aug. 15-20.
Casino Comedy Four—Pastor's, N. Y., Aug. 15-20
Columbian Four—Lagoon, Cincinnati, O., Aug. 14-20.
Cole and Johnson—Koster and Bial's, N. Y., Aug. 15-20.
Carlin and Clark—Opera House, Chicago, Aug. 14-20
Courtney, Maud—Casino Roof, N. Y.—indefinite.
Conway and Leland—Howard, Boston, Aug. 15-20.
Cherry Sisters—Peoria, Ill., Aug 15-20.
Cohans, Four—Keith's, Phila., Aug 8-20.
Craig Trio—Keith's, N. Y., Aug. 15-20.
Clifford, Thomas E.—Keith's, Boston, Aug. 8-20
Caron and Herbert—Keith's, N. Y., Aug 15-20.
Cornellas—Keith's, N. Y., Aug. 15-20.
Carus, Emma—American Roof, N. Y., Aug. 15-20.
Coakley and Huested—Keith's, Boston, Aug. 15-20.
Cushman and Holcombe—Haltnorth's Garden, Cleveland, Aug. 15-20.
Canfield and Carleton—Shea's, Buffalo, Aug. 15-20.
Chrissie, Ed—Howard, Boston, Aug. 15-20.
Carlisle, Ad—Proctor's, N. Y., Aug. 15-20.
Cochran, Gertie—Minerva Park, Columbus, Aug 14-20.
Cawthorn and Forrester—Lagoon, Cincinnati, O., Aug. 14-20.
Carroll and Crawford—Hopkins', Chicago, Aug. 14-20.
Cooper, Luna—Steamer *Grand Republic*, Aug. 15-20.
Clements and Marshall—Palace, Boston, Aug. 15-20.
Cline, Maggie—Sans Souci, Boston, Aug. 15-20.
Comer, Imogene—Sans Souci, Boston, Aug 15-20.
Carr and Jordan—Howard, Boston, Aug. 15-20.
Davis, Belle—Casino Roof, N. Y., Aug. 8-20
Damann, Carl, Troupe—Shea's, Buffalo, Aug. 15-20, Toronto Exposition, 29-Sept. 10.
Drew, Mr. and Mrs. Sydney—Pleasure Palace, N. Y., Aug 8-20
Diana—Electric Park, Baltimore, Aug. 15-20
Deagon, Arthur K.—Proctor's, N. Y., Aug 15-20.
Day, George W.—Keith's, Phila., Aug. 15-20
Dunn and Gilroy—Keith's, Phila., Aug. 15-20.
Dervalto, Leo—Keith's, N. Y., Aug. 15-20.
Dolan, Roger and Belle—Keith's, Phila., Aug. 15-20.
Daly and Devere, Central Opera House, N. Y., Aug. 15-20.
Darling Sisters—Koster and Bial's, N. Y., Aug. 15-20.
De Haven and Male—Minerva Park, Columbus, Aug. 14-20.
Dooley and Tenbrooke—Bijou, Washington, D. C., Aug. 15-20.
Donivan, Fannie—Bijou, Washington, D. C., Aug. 15-20.
Duncan, Charles—Steamer *Grand Republic*, Aug. 15-20.
Denny, Will F.—Pleasure Palace, N. Y., Aug. 15-20.
Dustan, Mr. and Mrs. R. J.—Keith's, Boston, Aug. 15-20.
Du Mont Sisters—Howard, Boston, Aug. 15-20.
Doyle, Tom—Howard, Boston, Aug. 15-20.
Elinore Sisters—Hopkins', Chicago, Aug. 14-20.
Eldridge, Press—Sewell's Point, Cape May, N. J., Aug. 15-20.
Emerson and Omeaga—Central Opera House, N. Y., Aug. 15-20.
Everett Trio—Pleasure Palace, N. Y., Aug. 15-20.
Eldred and Hunt—Great Northern Roof, Chicago, Aug. 14-20.
Emory and Russell—Schenley Park, Pittsburg, Pa., Aug. 15-20.
Evans, George—Proctor's, N. Y., Aug. 15-20.
Edwards, Kernell and Williams—Sans Souci, Boston, Aug. 15-20.
Felix and Barry—Pleasure Palace, N. Y., Aug. 15-20.
Farron, T. J.—Haymarket, Chicago, Aug. 22-27.
Fox, Will H.—Europe—indefinite.
Four Emperors of Music—Koster and Bial's, N. Y., Aug. 8-20
Frend, Ed—Casino Roof, N. Y., Aug. 8-20.
Frenchelli and Lewis—Toledo, O., Aug. 15-20.
Franklyn, Nellie—Howard, Boston, Aug. 15-20.
Ferall and Young—Keith's, Boston, Aug. 15-20.
Fialkowski—Sewell's Point, Cape May, N. J., Aug. 15-20.
Ferguson, Marguerite—Masonic Roof, Chicago, Aug. 14-20.
Foster and Lewis—Central Opera House, N. Y., Aug. 15-20.
Freeman Sisters—Koster and Bial's, N. Y., Aug. 15-20.
Falke and Semon—Opera House, Chicago, Aug. 14-20.
Fox and Summers—Opera House, Chicago, Aug. 14-20
Flood Brothers—Hopkins', Chicago, Aug 14-20.
Francesca—Hopkins', Chicago, Aug. 14-20.
Ferrell and Stack—Schenley Park, Pittsburg, Pa., Aug. 15-20
Foy and Clark—Casino, Toledo, O., Aug. 15-20.
Fish and Quigg—Casino, Toledo, O., Aug. 15-20.
Farrell and Taylor—River View Park, Baltimore, Md., Aug. 15-20.
Fisher and Carroll—Pastor's, N. Y., Aug. 15-20.
Ford Brothers—Pastor's, N. Y., Aug. 15-20.
Fox and Allen—Keith's, Boston, Aug. 15-20.
Folly Trio—Keith's, Boston, Aug 15-20.
Flynn, Joe—Howard, Boston, Aug. 15-20.
Glenroy, James—Shea's, Buffalo, Aug. 15-20.
Gladstone, Lotta—Idlewild Park, Newark, O., Aug. 14-20.
Gaylor and Graff—Salisbury Beach, Mass., Aug. 14-20.
Golden, George Fuller—Casino Roof, N. Y., Aug. 15-20.
Gassman, Josephine—Minerva Park, Columbus, O., Aug. 14-20.
Goertz, Joe—Keith's, Phila., Aug. 15-20.
Gallagher and Hild—Keith's, N. Y., Aug. 15-20.
Gray and Conway—Keith's, N. Y., Aug. 15-20.
Goldin, Horace—Sewell's Point, Cape May, N. J., Aug. 15-20.
Glissandos, The—Central Opera House, N. Y., Aug. 15-20.
Girard, Gilbert—Proctor's, N. Y., Aug. 15-20.
Gardner and McCarthy—Shea's, Buffalo, Aug. 15-20.
Guille, A. L.—Electric Park, Baltimore, Aug. 15-20
Golden, William—Steamer *Grand Republic*, Aug. 15-20.
Golden, Daisy—Steamer *Grand Republic*, Aug. 15-20.
Greene, Lillian—Pastor's, N. Y., Aug 15-20.
Genaro and Bailey—Pastor's, N. Y., Aug. 15-20
Grahams, The—Pastor's, N. Y., Aug. 15-20.
Grant and Norton—Orpheum, San Francisco, Aug. 14-Sept. 3.
Gies, Professor—Keith's, Boston, Aug. 15-20.
Gallando—Sans Souci, Boston, Aug. 15-20
Howe and Edwards—England—indefinite.
Hogan, Ernest—Casino Roof, N. Y.—indefinite.
Hawthorne, Nellie—Casino Roof, N. Y.—indefinite.
Hines and Remington—Louis and Ernst Park, St. Louis, Aug. 21-26.
Haines and Pettingill—Howard, Boston, Aug. 15-20.
Haverly, Burt—Sans Souci, Boston, Aug. 15-20.
Hathaway, Belle—Toronto Exposition, Aug. 29-Sept. 10.
Hart and Leo—Klondike Park, St. Louis, Aug. 14-20.
Harding and Ah Sid—Pleasure Palace, N. Y., Aug. 15-20.
Hart Brothers—Ferris Wheel Park, Chicago, Aug. 14-20.
Harty, John R.—Proctor's, N. Y., Aug. 15-20.
Hart and Verona—Point of Pines, Boston, Aug. 15-20
Howell, Ida—Palace, Boston, Aug. 15-20.
Hiatt and Pearl—Keith's, Boston, Aug. 15-20
Ingham Lee—Euclid Beach, Cleveland, O., Aug. 14-20.
Irving and Hazelton—Opera House, Chicago, Aug. 14-20.
Johnson and Dean—Opera House, Chicago, Aug 14-20.
Judge, W. F.—Casino, Toledo, O., Aug. 14-20, Toronto Exposition, Aug. 29-Sept. 10
Jones, Grant and Jones—Masonic Roof, Chicago, Aug 14-20.
Jerome and Alexis—Bijou, Washington, D. C., Aug. 15-20.
Jones and Sutton—Palace, Boston, Aug. 15-20.
Jeannot, Mme.—Keith's, Boston Aug 15-20
Johnston Brothers—Montreal, Can., Aug. 1-27.
Kruger, Jacques, and Palma, Clare—Keith's, N. Y., Aug. 15-20.
Kanamure's Japs—Toronto Exposition, Aug. 29-Sept. 10.
Kenedy and Hayes—Sewell's Point, Cape May, N. J., Aug. 15-20.
Kins-Ners, The—Great Northern Roof, Chicago Aug. 14-20.
Kenedy, Frank—Palace, Boston, Aug. 15-20.
Kelly and St. Clair, Howard, Boston, Aug. 15-20.
Le Paige Sisters—Lagoon, Cincinnati, O., Aug. 14-20.
Lafayette—Keith's, N. Y., Aug. 15-20.
Leech, Al.—Electric Park, Baltimore, Aug. 15-20.
Leon Sisters—Lake Michigan Park, Muskegon, Mich., Aug. 7-20.
Latell, Edwin—Keith's, Boston, Aug. 15-20.
Luken Brothers—Toronto Exposition, Aug. 29-Sept. 10.
La Petite Adelaide—American Roof, N. Y., Aug. 15-20.
Little and Pritzkow—Pleasure Palace, N. Y., Aug. 15-20.
Lottie, Bonnie—Koster and Bial's, N. Y., Aug. 15-20.
La Belle Maie—Hopkins', Chicago, Aug. 14-20
Le Clair and Leslie—Electric Park, Baltimore, Md., Aug. 15-20.
Lavender and Thompson—Keith's, Phila., Aug. 15-20.
Lloyd, Annie—Pleasure Palace, N. Y., Aug 15-20.
Lawrence and Harrington—Pastor's, N. Y., Aug. 15-20.
Lennie and Booth—Pastor's, N. Y., Aug. 15-20
Mooney, May—Pleasure Palace, N. Y., Aug. 15-20.
Meiers, Dave—Keith's, Phila., Aug. 15-20.
Mack and Fenton—Pavilion, Grand Rapids, Aug. 15-20.
Mazuz and Mazette—Koster and Bial's, N. Y., Aug. 8-20.
McIntyre and Heath—Pleasure Palace, N. Y., Aug. 15-20.
Manhattan Comedy Four—Masonic Roof, Chicago, Aug. 14-20
Marshall, Edna Bassett—Lake Erie Park Casino, Toledo, Aug 14-20.
Montague and West—Howard, Boston, Aug. 15-20.
Moore, Babe—River View Park, Baltimore, Md., Aug. 15-20.
McCarthy and Reynolds—River View Park, Baltimore, Md., Aug. 15-20.
Murray, Elizabeth M.—Keith's, Phila., Aug. 15-20.
McDonough Trio—Keith's, Phila., Aug. 15-20.
Mingus, Professor—Pastor's, N. Y., Aug. 15-20.
Melrose Sisters—Palace, Boston, Aug. 15-20.
Mayhew, Pauline—Howard, Boston, Aug. 15-20.
Mabelle, Margorie—River View Park, Baltimore, Md., Aug. 15-20.
Mack and Elliott—Casino, Toledo, O., Aug. 14-20.
Mon and Goodrich—Toronto Exposition, Aug. 29-Sept. 10.
Miller, B F.—Toronto Exposition Aug 29-Sept 10.
Mallory Brothers—American Roof, N. Y., Aug. 15-20.
Myers, Annie—Haltnorth's Garden, Cleveland, Aug. 15-20.
Murray Brothers—Sewell's Point, Cape May, N. J., Aug 15-20
Madden and Curran—Central Opera House, N. Y., Aug. 15-20.
Miles and Raymond—Pleasure Palace, N. Y., Aug. 15-20
Murray Brothers—Proctor's, N. Y., Aug. 15-20.
Morton and Ravelle—Keith's, Phila., Aug 15-20.
Martin and Davenport—Chutes, Chicago, Aug. 14-20.
Marcena—Chutes, Chicago, Aug. 14-5.
McNish and Albro—Schenley Park, Ptitsburg, Pa., Aug. 15-20.
Morrison, Georgie—Opera House, Chicago, Aug. 14-20.
Morrissey and Ruh—Opera House, Chicago, Aug. 14-20.
Modesta—Great Northern Roof, Chicago, Aug. 14-20.
Nosses, The—Cedar Point, Sandusky, O., Aug. 14-20.
Nelson Sisters—Toronto Exposition, Aug 29-Sept. 10.
Nobles, Milton and Dollie—Keith's, Phila., Aug. 15-20.
Nigrini, Sig. Ettore—Casino Roof, N. Y., Aug. 15-20.
Nazzaras and Bonne—American Roof, N. Y., Aug. 15-20.
Nelson, Amy—River View Park, Baltimore, Md., Aug. 15-20.
O'Brien and Buckley—San Francisco, Cal., Aug. 7-20.
Olympia Quartette—Keith's, Phila., Aug. 15-20.
Ordler, Mme.—Palace, Boston, Aug. 15-20.
Olive—Koster and Bial's, N. Y., Aug. 15-20.
O'Rourke and Burnett—Proctor's, N. Y., Aug. 15-20.
Olifans, The—Opera House, Chicago, Aug. 14-20.
Payne, William—Howard, Boston, Aug. 15-20.
Post and Clinton—Pastor's, N. Y., Aug. 22-29.
Paolis—Keith's, Boston, Aug. 15-20.
Papinta—Forest Park Highlands, St. Louis, Aug. 14-Sept. 3.
Powers and Theoba'd—Casino, Toledo, Aug 14-20.
Phillips, Mattie—Casino Roof, N. Y., Aug. 15-20.
Provo, Keith's, N. Y., Aug. 15-20.
Pianka, Gertrude—Toronto Exposition, Aug. 29-Sept. 10.
Philion, Achille—Toronto Exposition, Aug. 29-Sept. 10.
Pantzer Trio—Central Opera House, N. Y., Aug. 15-20.
Paulinetti and Piquo—Proctor's, N. Y., Aug. 15-20.
Primrose, Little—Ferris Wheel Park, Chicago, Aug. 14-20.
Perry and Imhoff—Chutes, Chicago, Aug. 14-20.
Polk and Collins—Shea's, Buffalo, Aug. 14-20.
Prime, Herberta—Schenley Park, Pittsburg, Pa., Aug. 15-20.
Phillips Bessie—Pastor's, N. Y., Aug. 15-20.
Price, Maud Belle—Lagoon, Cincinnati, O., Aug. 14-20
Page Sisters—Sans Souci, Boston, Aug. 15-20.
Quigley, Jay—Minerva Park, Columbus, Aug. 14-20.
Robbins, A. D.—Keith's, N. Y., Aug 15-20.
Robinson-Baker Trio—Blackpool, England, July 4-Sept. 18.
Roattino, Adelina—Casino Roof, N. Y.—indefinite.
Riley and Hughes—Salisbury Beach, Mass., Aug. 15-20.
Raymond, Lizzie B.—Forest Park Highlands, St. Louis, Aug. 14-20.
Ranza and Arno—Toronto Exposition, Aug. 29-Sept. 10.
Riley—Toronto Exposition, Aug. 29-Sept. 10
Rutlidge, Gertrude—American Roof, N. Y., Aug. 15-20.
Ravens, The—Park Theatre, Muskegon, Mich., Aug. 14-20
Reno and Richards—Haltnorth's Garden, Cleveland, Aug. 14-20.
Robyns, Mr. and Mrs. William—Opera House, Chicago, Aug. 15-20.
Robbins, The—Ferris Wheel Park, Chicago, Aug. 14-20
Renwood, Minnie—Opera House, Chicago, Aug. 14-20.
Revere Sisters—Shea's, Buffalo, Aug. 15-20.
Rayval—Bijou, Washington D. C., Aug. 15-20.
Ryan, Sam—Steamer *Grand Republic*, Aug. 15-20.
Raymonds and West—Point of Pines, Boston, Aug. 15-20.
Russell, Ida—Howard, Boston, Aug. 15-20.
Sabel, Josephine—Opera House, Chicago, Aug. 15-20.
Silvern and Emerie—Koster and Bial's, N. Y., Aug. 8-20.
Scott, Carrie—American Roof, N. Y., Aug. 15-20.
Swan and Bambard—Proctor's, N. Y., Aug. 15-20.
Stewart Sisters—Howard, Boston, Aug. 15-20.
Steller, Millie—Casino Roof, N. Y., Aug. 15-20.
Simms, William, Keith's, Boston, Aug. 15-20.
Seymours—Toronto Exposition, Aug 29-Sept. 10.
Sparrow—Howard, Boston, Aug. 15-20.
Speck Brothers—Toronto Exposition, Aug. 29-Sept 10.
Smith and Blanchard—Howard, Boston, Aug. 15-20.
Seabury, Forrest—Toronto Exposition, Aug. 29-Sept. 10.
Shaw, Mrs. Alice J.—Haltnorth's Garden, Cleveland, Aug. 15-20.
Sanger, Eugene—Central Opera House, N. Y., Aug. 15-20.
St. Clair and Loreno—Minerva Park, Columbus, Aug. 14-20.
Snyder, Bud—Ferris Wheel Park, Chicago, Aug. 14-20.
Siebor and Emerson—Pastor's, N. Y., Aug. 15-20.
Simon, Martie—Ferris Wheel Park, Chicago, Aug. 14-20.
Sarony, Gilbert—Pastor's, N. Y., Aug. 15-20.
Sumner, Tom—Chutes, Chicago, Aug. 14-20.
Shattuck and Bernard—Schenley Park, Pittsburg, Aug. 15-20.
Satsuma—Casino, Toledo, O., Aug. 15-20.
Starr—Electric Park, Baltimore, Md., Aug. 15-20.
Snyder and Buckley—Pastor's, N. Y., Aug. 15-20.
Troubadour Trio—Bijou, Washington, D. C., Aug. 15-20.
Taylor, Billee—Wonderland, Detroit, Aug. 15-20.
Thomas and Watson—Howard, Boston, Aug. 15-20.
Urquhart, Isabelle—Keith's, Phila., Aug. 15-20.
Von Palm, Herr—Casino Roof, N. Y., Aug 15-20.
Valmore—Masonic Roof, Chicago, Aug. 14-20.
Wood, Edna—Rio de Janeiro, April 9—indefinite.
Willett and Thorne—Salisbury Beach, Mass., Aug. 15-20.
Whallen, M. S.—Masonic Roof, Chicago, Aug. 14-21.
Wills and Loretto—Ferris Wheel Park, Chicago, Aug. 15-20.
West, John A.—Amusement Park, Akron, O., Aug. 14-20.
Whitney Brothers—Minerva Park, Columbus, Aug. 14-20
Wilson and Leicester—Columbia Park, Portsmouth, Va., Aug. 15-20.
Williams and Walker—Keith's, N. Y., Aug. 15-20.
Wynn, Celeste—Keith's, N. Y., Aug. 15-20
Watson Sisters and Zamora—Toronto Exposition, Aug. 29-Sept. 10.
Walberti—Toronto Exposition, Aug. 29-Sept. 10.
Ward, Charles B.—American Roof, N. Y., Aug. 15-20.
Webb and Hughes—Rockaway Beach, N. Y., Aug. 15-20.
Webb, Margaret—Shea's, Buffalo, Aug. 15-20.
Wilson Family—Opera House, Chicago, Aug. 14-20.
Walton and Doyle—River View Park, Baltimore, Md., Aug. 15-20.
Westons, Three—Proctor's, N. Y., Aug. 15-20.
West, Dot and Ford—Pleasure Palace, N. Y., Aug. 15-20.
Walters, Harry—Palace, Boston, Aug. 15-20.
Ward and Curran—Sans Souci, Boston, Aug. 15-20.
Weston and Beasley—Howard, Boston, Aug. 15-20.
Young, Ollie—Minerva Park, Columbus, Aug. 14-20.
Zazelle and Vernon—Toronto Exposition, Aug. 29-Sept. 10.
Zeno, Karl and Zeno—Toronto Exposition, Aug. 29-Sept. 10.

OBITUARY.

William K. Walker died at Battle Creek, Mich., on Aug. 13. His death was not unexpected and his wife and parents had been with him for several weeks. Mr. Walker had been in failing health for the past eighteen months, and at the close of last season he went to a sanitarium at Battle Creek. He was thirty-six years old and was the son of Mr. and Mrs. K. B. Walker. About seven years ago he married Miss Belle Stewart, of Jamestown, N. Y. Mr. Walker became identified with the profession when a very young man as representative of the John T. Stuart Fat Men's Club, remaining with that company about two years, after which he returned to Burlington and took the management of the Howard Opera House, which he was managing at the time of his death. Last year Mr Walker went to Europe in the interest of a large lithograph house, being especially fitted for the undertaking by his personal experience in large bill posting and lithographing enterprises.

Albert E. Sheible died near Keeseville, N. Y., on Aug. 5. Although he was only forty-five years old at the time of his death, he had been prominent in amusement enterprises for nearly a quarter of a century. During the past sixteen years he had been associated with Colonel William F. Cody and Nate Salsbury as general manager of Buffalo Bill's Wild West Show. Last season he showed serious symptoms of consumption, and had to relinquish work after the New York city engagement of the Wild West show. He went to the Roosevelt Hospital for treatment and for several months had been camping out in the Adirondacks, which he was advised to do by his physicians. He had hosts of friends who will sincerely regret to hear of his death.

Mrs. William Terriss, the widow of William Terriss (who was murdered by Richard Archer last December), is reported to have died of cancer in London, England, last Friday. She was about fifty years old and made the acquaintance of William Terris when he was first acting with the Bancrofts. She appeared in unimportant roles in the same company. Mrs. Terris retired from the stage shortly after her marriage and had been separated from her husband for a number of years previous to his death. She leaves a daughter, Ellaline Terriss, who is the wife of Seymour Hicks, and two sons, William and Tom Terriss, all of whom are on the stage.

John T. Orr, who was killed at Clarendon, Ark., on July 30, and whose murderers were lynched on Aug. 9, was an actor, professionally known as John T. Orton. About four years ago he headed a repertoire company known as Orton's Comedians, and he is said to have managed, at one time, a Wisconsin theatre. Mrs. Orr confessed to having plotted her husband's death with the object of obtaining his insurance money, with which she intended forming a theatrical company. After her confession Mrs. Orr took poison, from the effects of which she died Aug. 11.

Mr. and Mrs. R. D. Smith, the father and mother of Attalie Claire (Mrs. Keyne), were thrown out of a carriage while the family were out driving in the Catskills on Aug. 5. Mrs. Smith's head struck against a stone, and she was killed, while Mr. Smith was hurt so seriously that his recovery is doubtful. Mrs. Keyne and her baby escaped uninjured.

Mathew Lovering, well known in theatrical circles from his connection with various Providence, R. I., theatres, died in that city 5, from injuries received by the kick of a horse. He was last season advertising agent at the Olympic, Providence.

Wirt Williford, a one time treasurer of the Grand Opera House, Louisville, died at Rome, Ga., recently, of consumption. He was twenty-three years old.

Almira Isham, mother of John W. and Will Isham, died at her home, Utica, N. Y., Aug. 6, aged seventy two years.

Married.

DAVIS—BELLE.—George D. Davis and May Belle at Newark, N. J., on Aug. 11.

EVANS—BLANCKE.—At New York, July 12, Robert E. Evans and Annie Blancke.

FAUL—WEILL.—Edward Faul and Elonore Weill, in Buffalo, N. Y., on July 30.

LAUER—FRIEDLANDER.—Emanuel Hiram Lauer and Alice Friedlander, daughter of Samuel H. Friedlander, in San Francisco, Cal., on Aug. 8.

McKEE—MITCHELL.—J Edgar McKee and May E. Mitchell, in New York city, on Aug. 11.

WARD—O'NEAL.—David Perkins Ward and Lela Pearl O'Neal, at Kokomo, Ind., on Aug. 8.

Died.

ISHAM.—At Utica, N. Y., Aug. 6, Almira Isham, aged 72 years.

LOVERING.—At Providence, R. I., Aug. 5, Mathew Lovering.

MRS. R. D. SMITH (mother of Attalie Claire), in the Catskills, on Aug. 5.

ORR.—At Clarendon, Ark., July 30, John T. Orr, professionally known as John T. Orton.

SHEIBLE.—Albert E. Sheible, near Keeseville, N. Y., of consumption, on Aug. 5, aged 45.

TERRISS.—Mrs. William Terriss, of cancer, at London, England, on Aug. 12, aged 50.

WALKER.—William K. Walker at Battle Creek, Mich., on Aug. 13 aged 36.

WILLIFORD.—At Rome, Ga., of consumption, Wirt Williford, aged 23 years.

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